

THE ^{MND} MUSIC REVIEW

August 1954

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**Volume Fifteen
Number Three**

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THE CONTEMPORARY SCENE

SIR ARTHUR BLISS, in his new capacity as Master of the Queen's Music, composed a cantata entitled *A SONG OF WELCOME* to words by Cecil Day Lewis, to welcome Her Majesty the Queen on her return from the Royal Tour. Further performances are scheduled for the Promenade Concerts (July 29), and the St. Cecilia's Day Concert in November. The cantata is to be recorded by H.M.V. A vocal score is in preparation. Sir Arthur Bliss is also composing a *VIOLIN CONCERTO* commissioned by the B.B.C. for the 1954-55 season of Symphony Concerts. A miniature score and a violin and piano score will be published in due course. New long-playing records are being issued by H.M.V. of *MUSIC FOR STRINGS* (miniature score 6s.) and the ballet music *MIRACLE IN THE GORBALS* (piano score 11s. 6d.).

DR. HERBERT HOWELLS'S new choral work for the Three Choirs Festival 1954 (September 7) is a large-scale setting of the Mass entitled *MISSA SABRINENSIS*, the title referring to the river Severn. A vocal score is in preparation.

JOHN JOUBERT'S *SYMPHONIC PRELUDE FOR ORCHESTRA* was given its first performance at the Durban Centenary Festival on May 15. His *VIOLIN CONCERTO* was given its first performance by Maria Lidka and the B.B.C. Northern Orchestra at the York Festival on June 17. *DIVERTIMENTO* for piano duet was broadcast by Hilversum Radio during March. An opera *ANTIGONE*, written for radio performance, was accepted by the B.B.C. for broadcast on the Home Service programme, July 21.

KENNETH LEIGHTON, Gregory Fellow in Music at Leeds University, now has three works in the Novello catalogue. A *VIOLIN CONCERTO* (first performed in May 1953 by Frederick Grinke), broadcast in June and to be performed at the Proms on August 31, is in the hire library; a violin and piano score is in preparation for sale. Other works (also in preparation) are: A *CHRISTMAS CAROLL* for baritone solo, chorus and organ (or strings and piano) and *FIVE STUDIES* for piano solo.

ALEC ROWLEY'S new suite for string orchestra, *THE BOYHOOD OF CHRIST*, received its first performance at the Cheltenham Festival (July 13) by the Hallé Orchestra conducted by Sir John Barbirolli. Full score, orchestral parts, and an organ arrangement of three of the movements, are in preparation.

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THE MUSIC REVIEW

Edited by GEOFFREY SHARP

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(P)

The Idea of Fugue

BY

PHILIP T. BARFORD

"Within itself music has, like architecture, an abstract quantitative relation, as a contrast to its inward and emotional quality."

HEGEL.

THE great composers did not formulate precise ideas about the aesthetic of their music. Bach did not find it necessary to write an Aesthetic of Fugue to supplement *Die Kunst der Fuge*. Yet an aesthetic idea does not need to be precisely formulated in an artist's mind in order to dominate it. Before an idea becomes fully conscious—before, that is, it exists as an idea—it may be a power in the mind in the form of a spiritual impulse. An aesthetic impulse, like an ethical impulse, is something apprehended and obeyed. It is simply part of a man's consciousness, and he may never even reflect about it. An idea may be regarded as the dynamic of speculative thought. The content of the idea, on the other hand, is something in a sense prior to its explicit formulation in the idea, and this content can direct the mind in the form of an inward orientation. Its power over the mind is that of "geist" rather than that of theory.

This "geist" is the dynamic of a musical style, and a composer can stand in either of two possible relations to it. In the first place he can be unconscious of it. He will simply compose. In the second, he may be conscious of his insight into the spirit of the style in which he is composing while he is composing. He will be conscious that he is dominated by a particular orientation of his musical thought without, however, ascribing this domination to an overall and consciously formulated aesthetic principle. Aesthetic principles belong to the spheres of speculative musical theory and criticism, and it is one of the tasks of musicology to formulate them.

Now in the music of Bach we find this self-conscious insight into the art of fugal composition. The *Art of Fugue*, above all, reveals the extent to which he was fully aware of his musical mastery. The work is obviously the fruit of a self-conscious dedication to the inner spirit of the fugal style. The important point is that the musical insight is expressed in the highest degree of formal systematization, within the logic of the style, hitherto achieved by a composer of fugues. Hence there is a correlation between the systematization of Bach's formal musical practices in fugal writing, and the extent to which he is self-consciously exploring the spirit of a musical style. Now I believe that this is an example of something generally true in musical history—that when a composer becomes acutely conscious of the inner dynamic of his thought-processes, there is a corresponding systematization in his work. This is of such a kind however, that it invites somewhat deeper critical reflection than that contained in mere technical analysis. Moreover, it transcends in its essential nature previous systematizations achieved by composers who have not

appreciated the dynamic of the idiom to the same extent. The more a composer commits himself to a given idiom of musical thought, the more he feels compelled to systematize it in terms it appears to him to invite. The history of a given form or style in music is thus conceivable as a progression towards increasing systematization expressing, in the minds of the composers concerned, a deepening awareness of the inner spirit of the idiom to which they subscribe.

The systematization of an idiom does not necessarily *include* all that has gone before. It is best conceived as re-forming at a new level of imaginative penetration, with a more profound grasp of principles of tonal coherence, and with a more explicit manifestation of a general tendency observable in earlier stages of development. Hence to conceive an idea or general principle doing justice to the fugal style—or any musical style for that matter, more must be taken into account than the most highly organized examples of the kind of music under consideration. The idea must be grounded in the historical span, and not simply in ultimate achievements. It must, above all, be grounded in experience.

Experience of fugues invites formulation of the essential idea of fugue in terms somewhat different from those generally employed in fugal analysis of the traditional kind. This is because the idea of fugue—the conception in formal terms of the essential spirit of the fugal style—and the technique of fugue, are related to the musical experience in different ways.

Analysis of a fugue is in terms of the technical devices in which the musical thought is embodied. The idea of fugue crystallizes from fully-comprehended musical experience. Such experience involves, of course, an appreciation of the technical resources of the composer, and this can only be grounded in analysis. But analysis, whether it precedes the experience of a fugue in performance, or follows it, is always (so to speak) an activity carried on at a stage “lower” than the experience. Whereas the musical experience is of the living tissue, analysis presupposes abstraction from it. Musical experience is a complex of intellectual and emotional functions, and its scope is therefore broader and higher than that of analysis, which is understanding at the purely intellectual level. The twin ideas of intellectual and emotional function in music are both rational abstractions from the actual experience of music which resolves them—or better, reduces them to moments—in a unified whole. There is no permanent reality in the idea of either a purely intellectual musical experience or a purely emotional one. No piece of music can be completely accounted for by either concept taken singly. Even when we take them together, which is more satisfactory, we feel the need of a higher category of explanation which will show the real relation between them. Analysis, then, is compelled for its own purposes to reduce the experience temporarily into one of the modes (the intellectual) in which it can be abstractly conceived. A conception of music in purely emotional terms is just as abstract—and ultimately inadequate—as the fruits of analysis.

The idea of fugue which crystallizes from experience must therefore be a resolution of musical experience into a “higher” category rather than a “lower”

one. It will have to include and comprehend the conceptions of fugue arrived at by both analysis and critical appreciation of the emotional function. At the same time, it will have to do justice to the way the integration of technical structure and emotional function is experienced. Experience, so to speak, urges critical appreciation upwards to a synthetic vantage point which illuminates it.

All this appears very formidable; but it is well worth noting that the three stages: analysis of fugue, experience of fugue, formulation of an idea of fugue, represent a particular case of the more generally familiar sequence: composition, listening and criticism. Composition, the unified expression of intellectual resource and emotional vitality building up into a whole musical experience, conveys the "geist" of the idiom employed, and is, in a sense, the reverse of analysis. Listening is the reliving of the experience. Criticism (ideally) is illumination of experience after the event, and it is grounded in the fullest comprehension of the nature of what is experienced. Hence the idea of fugue is a basis of criticism (and also of good performance), and a better one than technical analysis or emotional insight, separately considered. It can also help in the marshalling of *data* for historical presentation.

It may be objected that this idea is subjective and personal. This is true; but the minds forming the idea are themselves conditioned by the music they contemplate. The formation of an idea is the response of the critical mind to the objects which mould it. A more directly creative mind, the mind of the composer for instance, responds to musical experience without forming aesthetic conceptions. It responds by entering yet more fully into the spirit of what is experienced, and then perpetuating that spirit in more creative activity. In perpetuating the spirit of a style in his own works he tends to systematize in more precise terms the technique of composition in that style. The critic, on his part, will attempt to crystallize the spirit of the style into conceptions.

Experience of composition in the fugal style is very different from the kind of experience generally afforded by sonatas. The difference derives from the way in which the principle of Contrast or Opposition is employed in each idiom. In the sonata-style, generally speaking, the most noticeable employment of contrast is in sections which follow one another. In fugue, contrast is mainly between melodies sounded at the same time. This, of course, is the primary principle of counterpoint, and in this respect fugal composition reveals itself as a heightened employment of a device really fundamental to the whole art of musical composition. The use of linear contrast is "heightened" in fugue because the elements in contrast possess a greater significance for the composition as a whole than the elements of a passage in plain non-fugal counterpoint. Fugue brings to a focus one of the general methods of composition, and employs it for its own sake.

In practice, the experience of linear contrast in fugue resolves itself into a flow of tensions. Tension between simultaneous melodic lines is the basis of our experience of a unified texture. It is interesting that the complex devices of fugal counterpoint which are almost always used to increase the tension

between melodic elements are, in fact, the primary means of estab-
 unity between them. The tension of movement is the unity of experience.

Stravinsky has interesting things to say about Contrast in his *Musical Poetics*. Briefly, he distinguishes between music composed on the basis of Contrast, and music embodying the principle of Similarity. Music whose constructional method is one of Contrast "is not self-contained in each momentary unit. It dislocates the centres of attraction and gravity, and sets itself up in the unstable; and this fact makes it particularly adaptable to the translation of the composer's emotive impulses". This sort of music, holds Stravinsky, is based on "psychological time", and by this he appears to mean that music which reflects the nature of subjective experience, characterized by a temporal succession of emotional fluctuations, will embody tonal contrasts successively presented. In essence, this is really a modern restatement of the *Empfindsamkeit* theory given musical prominence by C. P. E. Bach.

But what Stravinsky seems to mean by Similarity is contained in the conception of simultaneous melodic contrast experienced as a more or less even flow of tension. He says that music based on Similarity is coincident with "ontological time", and induces a feeling of "dynamic calm". Without following Stravinsky into the mystical regions opened up by the idea of "ontological time", I think it can be agreed that "dynamic calm" is one aspect of the "geist" of fugue as it is systematized in contrapuntal devices, and as it is generally experienced.

The primary element in linear contrast as it is employed in Fugue is, of course, the subject. The presentation of the subject at the outset of a fugue is equivalent to a formal statement inviting elaboration, which is immediately initiated by the answer. The answer reveals the principle of imitation, and imitation immediately introduces the category of linear contrast, which includes it because the answer is presented against, or in opposition to, a continuation of the first voice which may, or may not, function as a regular countersubject. The imitative entry of the second voice at once defines the element of linear tension characteristic of fugue.

In early essays in the fugal manner, the continuation of the first voice against the imitative entry of the second is not always of such a quality as to maintain an equal tension between the two. It tends to drop to the status of accompaniment, or, at any rate, to decline to a lower power of melodic interest. The higher ranges of melodic significance are found in the countersubjects of the most highly systematized fugues of Bach. In one sense then, the history of fugue is the raising of all the material employed in fugal construction to the highest powers of melodic significance, over long and fluctuating periods of contrapuntal development. The deepening penetration of the spirit of fugue was felt to demand the utmost degree of inter-melodic tension.

This is bound up with the affective tone of fugue. The subject sets a "mood". The development of the fugue, because of the flow of tensions created by the principle of linear contrast, is development "within the mood". New material introduced during the evolution of the composition may contrast contrapuntally with the subject, but it seldom contrasts with it like the

new material in a highly organized sonata-form movement. New material reflects different standpoints taken up in relation to the primary matter. These define characteristics of the material first presented but do not contradict it. The dynamic calm noted by Stravinsky does not, of course, refer to music based on "calm" material, but to the unravelling of a chain of musical thought in a manner always consistent with its primary thematic idea. The emotional tone of a fugue based on a violent subject or subjects will be violent; but it will be an "even violence". However exciting the fugue, it appeals most, in the end, to the contemplative mode of the mind. And contemplation is exactly characterized by dynamic calm.

These may appear somewhat recondite considerations, but they are important for an understanding of the musical mind of the composer who explores a fugal style, or an advanced polyphonic idiom generally. The peculiar "geist" of fugue illustrates very clearly a special relation between music and the mind which creates or contemplates it. There is a standing-apart from the object, a detachment from the rational act of putting tones together to make a pattern which is not always so clearly defined in music based on contrast as Stravinsky conceives it. The significance of this is difficult to put into words; but when I say that Bach's self-conscious devotion to the spirit of fugue was accompanied by a high degree of formal systematization, what I mean is that his detachment from the purely subjective fluctuation of emotional states facilitated his intense penetration into the intrinsic possibilities of counterpoint. Such detachment is a kind of "mood" in itself, and it is supremely characterized by Similarity. In fact, contrapuntal composition involving all the complexities of highly organized fugue demands a state of dynamic calm in the composer, and perpetuates it as composition proceeds. This fact has made some people wonder whether Schönberg was completely honest with himself when he protested that his compositions were put together with a white-hot fervour.

Perhaps it can be admitted then, that fugal experience induces dynamic calm in the mind of both listener and composer. A related question immediately presents itself. If it is generally true that the composition and experience of a musical texture characterized by an even flow of tension demands and induces a state of dynamic calm, is the reverse relationship true? Does a pre-existing state of calm, already induced by non-musical factors, tend to find expression and satisfaction in the composition and experience of complex fugal textures? On the whole, I think it does, though the point must be conceded in a very guarded way, or else the realm of truth will quickly be deserted for the play of fancy.

Tentatively then, the history of music yields enough evidence to warrant a generalization about the psychological basis of fugal composition, and the generalization is somewhat on these lines: that there is a suggestive correlation between the greatest heights of fugal composition and the spiritual experience of the composers who scaled them. In many cases, and including here the great composers of *ricercari* and the advanced imitational style generally, prior to the protestant German schools of fugue, this spiritual experience appears to have a pronounced mystical quality. It is especially significant that

some of the most "abstract" fugal composition appeared at a time when the composers concerned were known to have enjoyed some enrichment of the higher levels of their experience. Beethoven, towards the end of his life, inclined more and more to a fugal texture. Bach, near the end, and supremely in possession of religious assurance, penned one of the most significant collections of fugues ever written. And there is a very suggestive parallelism between the theocentric ethos of mediaeval and early renaissance music, the emergence of complex contrapuntal textures—often with a pronounced fugal character, and the philosophic speculations about music which, in the earlier history of the art, accompanied the study of geometry and astronomy.

The point must not be laboured—the technique of fugue can be acquired and applied by the most unmystical and unquiet souls—but the history of fugue suggests that it is worth noting. At the very least, it underlines a common element inhering in the fugues of Bach, later mediaeval and sixteenth-century polyphony, and some of the fugal writing in Beethoven's late works. In some ways the relation between what is frequently referred to as the most abstract of forms, and a kind of musical appreciation which must necessarily be included amongst the higher modes of human experience, is very salutary. In a rock-bottom appraisal, one factor emerges with powerful implication: the underpinning of some of the most significant musical experience is the bare fact of quantitative tonal relationship carried to the highest degrees of abstract systematization.

There is thus an apparently paradoxical relationship between the abstract thought on the one hand, and the concreteness of rich musical experience on the other. How is it that the activity of arranging tones in various degrees of contrapuntal complexity for the sake of an overall musical pattern can somehow convey experience of a kind which prompts a responsive mind into wider spheres of speculation? Obviously, the "end" of the fugue in Beethoven's C sharp minor Quartet is not the bare tonal pattern, even though for Beethoven in the labour of composition it quite probably was. For a composer, the musical thought in itself is the main concern. For a listener, an adequate comprehension of the thought in itself is also, and inevitably, an apprehension of still deeper currents.

The truth, I think, must be sought along the following lines: In fugue, as in all music, there is a relation between the composer's subjective mode of experience, and the objective musical thought which has to be worked out in accordance with its own internal demands. In a great deal of music, especially that which has an avowedly expressive burden, like programme music or opera, the composer is aware that he is forging the musical thought according to his expressive needs. In this case, both listener and composer are fully aware of the expressive relation between thought and content. But in the kind of music which used to be called "absolute", it is obvious that the personal expressive purpose of the composer, if, indeed, it ever existed, lapsed into a subconscious impulse in order that the musical intellect could be free to grapple with the objective tonal problems. In other words, the relation between tonal thought and content is "there"; but in the composer's mind the thought was

paramount and expression became a secondary or non-existent concern. In the act of creation, expression was unconscious. Only one "side" of the relation consciously persisted—the tonal thought—and to all intents and purposes the composer's mind became one with its object.

The ground of comprehension in the mind of the listener is also oneness with the object; but the listener always apprehends the "other side" of the relation to some extent as well. Hence his comprehension of the thought involves some apprehension of a content. His experience of the music is intuitively experience of the composer's mind in its wider reaches.

It all amounts to something like this: A composer conceives the music objectively, and in relation to this conception the wider reaches of his experience are subject. One side of the relation between musical thought and experience is "in" the composer—is the composer—who forgets himself in the act of composition. But to a listener, both the thought and the composer's experience which is a backcloth to it, are in a sense objective. After the listener has identified himself with a musical composition, he eventually comes to take a more detached and objective view of it, and he appraises not only the tonal pattern but its significance. The perception of significance inevitably leads him to conceive two things in relation—abstract thought and something it seems to convey. This observed relation is a constant temptation to listeners and critics to try and formulate "the meaning of music" in terms of a composer's expressive intentions.

In this connection I have purposely distinguished between "comprehension" of the musical thought and "apprehension" of its deeper currents. We can fully appreciate the logical necessity of a pattern of notes, and enjoy it as music. But we can only "apprehend" its spiritual content. This defies precise formulation. The most we can say is that the musical experience is the gateway to a higher level of general experience. The affective tone of a composer's spiritual experience can be apprehended; but this does not allow the drawing of philosophical conclusions about its content. To go as far as Sullivan does in his book on Beethoven is to overstep the bounds of appreciative criticism.

All these considerations, however, have only underlined the paradoxical relationship between abstract thought and concrete content. Before any kind of explanation of the "geist" of fugue can be attempted, the whole matter must be taken somewhat deeper.

The subject-matter of a fugue, including both subject proper and any other new material presented counter to the subject, or in episodic passages, may be regarded as a crystallization of the composer's experience. In an article on the sonata I suggested that the subjective aspect of experience is implicit rather than explicit in a fugue-subject. Subjective vitality makes the tonal series significant, but is in turn subordinated to it. The "time-spaces" between the notes are pregnant with emotional drive. The relations between the tones rather than the tones themselves convey the background of feeling against which the tonal pattern evolves, and this feeling is really the affective tone of a mode of experience. For instance, the feeling-state of a mind preoccupied with religious contemplation, or philosophic thought, has a characteristic affective

tone. If something of this feeling-state can be communicated—as it can in poetry, painting, sculpture and the art of tones—then it is reasonable to suppose that the wider and deeper background of experience associated with it can be communicated as well. But impression rather than expression is the rule in music. There is no explicit statement. The most profound contrapuntal writing to be found in Beethoven's last quartets does not amount to a philosophy—but it certainly conveys impressions of the profoundest reaches of experience. Its feeling state is consistent with the highest philosophy.

As the overall affective tone of a fugue is set by the subject-matter, the method of fugue is "introspective" or analytic. In this respect it differs from the sonata method, which is synthetic. A sonata is a unity in variety, and the variety is of elements differentiated in key and thematic structure, and above all in affective tone. A fugue also, though in a different way, is a unity in variety. It may contain differentiations of key and theme, but its "point" is not so much in these as in the variety of standpoints which can be taken up in relation to—and "within"—a consistent stream of thought embodied in similar material, that is material which does not express emotional fluctuations. Fugue is the analysis of possibilities within a whole. A sonata is a synthesis of varied content, building up into a whole.

A final point may illuminate the relation between experience and structure. The subject-matter sets the affective tone—that which can be apprehended but not dogmatically defined. The structural development *deepens* the affective tone, in taking the subject-matter beyond its purely emotional aspects. This means that the experience which crystallizes into a fugue-subject is explored by the purely objective logic of the musical thought. The abstract reasoning of fugal logic can thus be a vehicle of a kind of truth—truth about the deeper currents of a composer's experience.

The idea of fugue which is substantiated by musical experience is therefore the idea of a system of relationships developing the inner significance of primary ideas. A fugue-subject is symbolic of a "whole" of experience, and the fugal argument presents the tension of relationships in which that whole is maintained.

Can we go further, and suppose that the essentially fugal mode of thought reflects imaginative penetration of some kind of absolute wholeness which can be subjectively apprehended? Is the analytical method of fugue the musical embodiment of a ruminative exploration of experienced wholeness? Questions like this are, of course, logically illegitimate, especially from the standpoint of musical criticism. Moreover, they are conventionally held to be meaningless nowadays. Even so, the idea is suggestive, especially in relation to the sonata-principle, which "arrives at wholeness" by the synthesis of disparate elements. If there is truth in it, then it would be reasonable to suppose that the strong disposition towards fugal composition in Beethoven's late period reflected a transition from an essentially *synthetic approach towards wholeness of experience*, an approach characterized by the dialectical struggle of the sonata method, as Beethoven conceived it—to an *analytic contemplation of experienced wholeness*.

The synthetic approach is the achievement of wholeness in subjective experience. The analytic contemplation is of something objective and fundamental to the nature of things. The sonata-principle wrests unity out of a universe primarily and subjectively apprehended in its modes of separateness and contradiction. The fugal writing, on the other hand, is an exploration of unity within its experienced modes—whether these are crystallized into the subject-matter of the fugue in the C sharp minor Quartet, or the themes of *Die Grosse Fuge* itself.

As always, aesthetic enquiry about a musical topic has beguiled discussion into remote regions of speculation. However, having glanced at the misty distances, a last thought is inescapable. What is the nature of a universe wherein unity and structure are so significantly correlated? This question was by no means foreign to the mediaeval theorist. It has arisen again, with renewed emphasis, in the philosophy of modern physics. It will inevitably arise in any serious consideration of the principles of musical composition. Such matters, it may be urged, are far removed from the study of fugue. But is it not the peculiar characteristic of all great art, and all significant experience, that it leads the mind into an awareness of the same general questions?

Bach's Magnificat

BY

ALFRED DÜRR

BACH's *Magnificat* is one of the works that became known comparatively early in the nineteenth century: Georg Pölkchau's edition was published in 1811 by Simrock in Bonn and although even to-day it is not performed very frequently owing to the large complement of voices and instruments that it demands, it is generally considered one of the finest gems in the whole of Bach's church music. It owes this reputation to the richness of its melodic invention, the terseness of all its movements and the supratemporal nature of the liturgical text which does not require the listener to make so many historical concessions as do some of the cantatas.

Although several detailed studies of the work have appeared—including a thesis¹—it would not appear that all the problems that it presents have been solved. Even the dating of the work is based on mere probability. If we are to believe Spitta, the original version in E flat was first performed at Christmas Vespers in Leipzig in 1723 together with the Cantata, "*Christen, ätztet diesen Tag*" (no. 63). This would mean that the trumpeters had to be equipped with C trumpets before and E flat trumpets after the sermon. This is not impossible of course. But we might do well not to take it too much for granted.

The purpose of the present essay is to consider the problems involved in the actual performance of the work and the structure on which it is based. The first version will be examined more closely than in any previous study.

As is known, two versions of the work exist, the original version in E flat and the later revised version in D which, according to Spitta, was prepared ca. 1730. The first version is the one which was printed in 1811² (evidently Pölkchau was not aware of the later revised version when he prepared his edition). The Complete Edition contains only the later version (adding the four Christmas interpolations of the original); the editors obviously thought that the D major version had made the original obsolete. This typically nineteenth-century conception has led to an almost complete neglect of the original for which there is no excuse. The question must be asked whether Bach thought of all the alterations in the later version as "improvements" or whether he was not in some respects guided by the practical exigencies of an imminent performance and made some changes which are not so binding on us to-day as those which he made for aesthetic reasons.

An example will help to illustrate the point. The version in E flat contains four Christmas interpolations which are not directly related to the text of the *Magnificat* but a reminder of the old custom of representing the Christmas

¹ Martin Kobelt, *J. S. Bach's Magnificat*, Erlangen, 1902.

² Few copies are extant. I am grateful to Dr. Wackernagel for a photocopy of Zelter's private copy, now in the Öffentliche Wiss. Bibliothek in Berlin.

Translator's note: There is a copy in the British Museum at press mark H. 1160/2.

story scenically in church. They were performed from the small gallery above the altar of St. Thomas'. "*Vom Himmel Hoch*" the angel comes to the shepherds and proclaims to them: "*Freut Euch und jubilirt, zu Bethlehem gefunden wird das herzeliebe Jesulein*"; then the multitude of the heavenly host enters and sings "*Gloria in excelsis Deo*"; finally, Mary sings the old Christmas lullaby "*Virga Jesse floruit*". The four interpolations, which are spaced out evenly over the whole work, were omitted in the revised version and Wilhelm Rust's comment on this was characteristic:

"It would appear that these interpolations were not much to Bach's taste since he did not include them in the later version".

Spitta, on the other hand, discerned the real reason why they were omitted: the D major version was obviously intended to be used for performances not at Christmastide but at one of the other high festivals at which it was customary to perform the *Magnificat* in Latin in Leipzig (Easter or Whitsun). On such an occasion the Christmas pieces would naturally be out of place, but there is no reason why they should not be included in Christmas performances to-day.

The question whether purely technical exigencies were responsible for other innovations in the D major version does not appear to have been investigated. We therefore propose to describe the differences between the two versions, to discuss the reasons for the alterations and, finally, to ascertain what conclusions may be drawn in regard to modern performances of the work.

The most obvious difference consists in the transposition of the whole work from E flat to D. It seems unlikely that Bach chose the new key in the hope of "improving" the work; it is much more probable that practical exigencies were responsible for the change. One has only to compare the part-writing with that of other of Bach's works to realize that the reason could not possibly have been that some of the parts were too high in the original version; the introduction of flutes in the *tutti* movements would not have necessitated any transposition; and in view of Bach's well-known (relative) lack of sensitiveness to such transpositions,³ it is most unlikely that he chose D major for aesthetic reasons. What is remarkable, however, is his use of E flat trumpets in the original version, since he never required them in any other work and they were evidently not normally available. This may well have prompted the transposition from E flat to D, since trumpets in D were what Bach normally used.

It may be that Bach did not in fact ask for E flat trumpets even at the first performance. It is conceivable that the woodwind (oboes, which were replaced by flutes in "*Esurientes*") were tuned to the so-called "low chamber-pitch" which was a semi-tone lower than the usual "high chamber-pitch". If this were so then the allotment of keys might be imagined as follows:

The trumpets were in D (not ascertainable from the score, as always in C).

The wood-wind played in E flat (low chamber-pitch), sounding as D major.

³ Cf. Jacques Handschin, *Der Toncharakter*, Zürich, 1948, p. 300.

The strings tuned a semi-tone lower, following the wood-wind, and played in E flat, sounding as D major.

The organ, tuned to "choir-pitch", played in C, also sounding as D major. If this is correct, even the original version sounded as though it was written in D major. Unfortunately the parts—in particular, the organ part from which the key could have been established—have not been preserved. But similar manipulations from Bach's early period in Leipzig have come down to us. We may refer, for instance, to Spitta's enquiry into the performance of the Cantata, "*Höchst erwünschtes Freudenfest*"⁴ (composed for the dedication of the new organ at Störmthal). Cantata no. 23, "*Du wahrer Gott und Davids Sohn*", is a further example. Here the lower tuning of the strings was occasioned not by the use of wood-wind in low chamber-pitch but by the rewriting of the oboe parts for oboe d'amore,⁵ but the process was the same.

It is impossible to establish whether the *Magnificat* actually sounded in D or E flat when first performed and it is not of decisive importance anyway. It may be assumed, however, that the transfer to D major did in fact arise from some practical necessity and that it was this that prompted Bach to touch up the whole work again.

The most striking of the changes in instrumentation is the addition of two flutes to the *tutti* sections. In the later version the flutes in "*Esurientes*" were no longer played by the oboists, as in the original version, but by flautists. These two new flute parts in the *tutti* movements are wholly characteristic of Bach's well-tried art of adding new parts to an earlier movement.⁶ He made use of the flautists as follows:—

- (a) They duplicate the oboes or the violin part (*e.g.* in bars 3 *ff.*).
- (b) They are given additional parts (*e.g.* bars 19 *ff.*) or sustained notes (*e.g.* bars 1 *ff.*).
- (c) They take over parts formerly assigned to other instruments (trumpets, oboes, violins), whilst the latter are given rests (*e.g.* bar 28—originally a violin part).

This addition of the flutes enriches the work without altering the formal structure. That it was made for purely aesthetic reasons and was not absolutely necessary, is obvious.

There are further instrumental alterations in the new version. The solo part in the *aria* "*Quia respexit*" was originally played by an ordinary oboe, as the compass required clearly shows. When this part was transposed it was too low for the oboe and therefore had to be allotted to the oboe d'amore.

⁴ For a later performance in Leipzig only oboes pitched to low chamber-pitch were available; their B major sounded as A major. The strings had to tune down; the organ, tuned to choir-pitch, was given a part in G major, sounding in A major (chamber-pitch).

⁵ Besides the parts in C minor two oboe d'amore parts in D minor and a *continuo* in A minor are extant. The process is clear: the sound of the oboe d'amore was B minor, the organ (choir-pitch) sounded (in Leipzig) a whole tone higher, therefore also in B minor, so the strings had to tune down a semi-tone.

⁶ Cf. the arrangement of the duet, "*Wermich liebet, der wird mein Wort halten*" (Cantata no. 59), as a chorus in Cantata no. 74.

Now, however, it was again possible to shift bars 20-22, which had originally been scored as follows:



into the lower octave, so that the oboe theme in bar 22 recovers its original jump of a seventh (as in bar 3) (see example 1, lower staff). It may be questioned, however, whether the sombre depths into which the oboe d'amore is now forced to plunge match the brighter mood which is introduced by the words "*ecce enim ex hoc*" as successfully as the oboe melody of the first version, although from a formal viewpoint the revised version is an improvement.

In the original version of the aria "*Esurientes implevit*" Bach prescribes two "flauti", scored in the French violin clef (with G on the first line). These are clearly recorder parts. The compass required (*f'-g'''*) is that of the treble recorder in F which was the recorder used almost exclusively in Bach's time. Transposition occasioned a change of instrument both by reason of the new compass and the new key (E instead of F): the two recorders were therefore replaced by two transverse flutes.

In the following *terzetto*, "*Suscepit Israel*", Bach introduces an instrumental *cantus firmus*, the 9th Psalm tone, to which the *Magnificat* was normally sung in Leipzig. The melody now assigned to two oboes was originally given to a trumpet in E flat. The part was as follows:



How the *a'* (sounding as *c''*), which is not contained in the series of natural harmonic notes, was sounded is not easy to explain: perhaps a slide trumpet was used, though the notation is unusual for this instrument.⁷ At all events, the performance of the original part does not appear to have been satisfactory, since the assignment of the part to two oboes is quite an unusual proceeding in Bach: in all similar cases when he revised the instrumentation of a *cantus firmus* he always strengthened the melodic line. For example, in Cantata no. 185, where in the later version the oboe is replaced by a slide trumpet. It may therefore be assumed that, if he had had the chance, Bach would have kept the trumpet in this part when he revised the work.

The melodic, rhythmic and harmonic changes are all small in themselves but quite considerable taken as a whole. Usually it is clearly a matter of

⁷ On Bach's use of the slide trumpet see Curt Sachs, "Bach's 'Tromba da tirarsi'", *Bach Jahrbuch*, 1908, p. 141 ff.

improving the original version. A complete list of these small changes would be beyond the scope of the present study. Spitta refers to some of them. We propose to deal with some further examples.

The oboe part in the aria "*Quia respexit*" originally began as follows:



then passing, from bar 2 onwards, into uniform quavers (*cf.* example 1). This notation is an attempt to convey the rhythmic inequalities which it was the custom for soloists to introduce even when the melody was written in equal notes. The dotted notation is of course no more than an approximation to the habit, prevalent in the Baroque period, of stressing and sustaining the 1st, 3rd and 5th notes somewhat more than the 2nd, 4th and 6th *etc.* (*Cf.* Arthur Mendel: *Introduction to J. S. Bach, The Passion according to St. John*, New York, 1951, p. xxi *ff.*, and Sol Babitz, "A Problem of Rhythm in Baroque Music", in *The Musical Quarterly*, Oct., 1952, p. 533 *ff.*) It was only in the later D major version, however, that he tightened up the rhythm of the third crotchet and all corresponding passages into:

The chorus "*Omnes generationes*" not only underwent the harmonic corrections mentioned by Spitta, but in two places the rhythm was enlivened by bringing in the soprano and tenor (and the accompanying instruments, including the viola) on the upbeat, after a quaver rest, instead of on the first beat, as in the original version. Similarly, the instrumental lead into bar 26 is an innovation.

The alto part in bars 33-34 of "*Esurientes implevit*" undergoes a particularly delightful change. The original version:



In the revised version, the newly inserted rest (like the missing final notes in the flute parts in bar 43⁸) which breaks the rhythmic flow at the beginning of bar 34 clearly depicts the rich being sent "empty away".

The change of key necessitated a more decisive alteration in the violin *ritornello* in the aria "*Deposuit potentes*". It originally began as follows:



⁸ Spitta was wrong when he stated that these final notes were included in the original version. It was Pöschau's edition of 1811 in which they appeared, erroneously, for the first time.

This is an example of a type of melody that arose from the transfer to a single part of a passage originally conceived in terms of a two-part fugue.⁹ When the *aria* was transposed to F sharp minor the beginning became too low for the violin, so the first bar and all corresponding passages were raised an octave. This solution is quite a happy one since the characteristic structure of the melodic type is preserved (the second voice now enters at the diminished fourth, not at the fifth), and this form of the theme is already contained in the tenor part of the original version, which had to begin in the higher octave to suit the voice.

After this survey of the basic differences between the two versions we now have to consider to what extent they should be taken into account in contemporary performances of the work.

Obviously it was only force of circumstance that made Bach choose the new key of D major. But seeing that pitch has risen about a semi-tone since his time and the transposition was not essentially detrimental to the work, there is no reason why we should not cheerfully keep to D major in our own performances.

The matter of instrumentation is not so straightforward. If we have no oboe d'amore at our disposal for "*Quia respexit*" we should have no scruples in playing the *obbligato* part on the ordinary oboe an octave higher (as described above: see example 1) before turning to other expedients. The extension of the compass to B flat caused by the transposition no longer leads to any difficulty at all on the modern oboe. And now that the soft sweet sound of well-played recorders has come into its own again there is no reason why they should not be used in "*Esurientes implevit*" in accordance with the original version, though, except when the *aria* is performed in F major by itself, it will be necessary to use recorders in E (such as were made in Germany before the war but are difficult to obtain to-day).¹⁰ If recorders are used the high F sharp in the second flute part, bars 9-11, may be avoided by going back to the original version:

Ex. 6



Finally, there is the question whether, in the *terzetto* "*Suscepit Israel*" trumpets should be used instead of oboes. It must be borne in mind that the tone of the Bach trumpet was essentially weaker than that of the modern instrument which may be so powerful as to drown the voices. So perhaps it is best to decide from performance to performance, taking into consideration the instrument and the voices that happen to be available. When Spitta, writing of the introduction of the chorale in the *terzetto*, says:

"Bach introduces a chorale when he wants to express a mysteriously vague feeling. . . . The chorale sounds full of foreboding, sad and gloomy in its strange surroundings. . . ."

⁹ Cf. Wilhelm Fischer, "*Zur Entwicklungsgeschichte des Wiener klassischen Stils*", *Beihefte zu Denkmälern der Tonkunst in Österreich*, Heft 3, Leipzig and Vienna, 1915, p. 46.

¹⁰ Translator's note: Dr. Dürr's edition of the original version of "*Esurientes*" was recently published in Schott's series for voice and recorder, no. 12.

he appears to be labouring under just the kind of misunderstanding that the weaker sounding oboes are apt to encourage. In view of the fact that Bach increasingly uses instruments like the trumpet, horn, cornett, trombone and so on to emphasize the chorale melody in his *cantus firmus* arrangements, it is clear that he does not see anything "mysteriously vague" in the chorale but, on the contrary, a perfectly clear, resounding symbol of the church founded by Christ and of its people, a symbol that retains its force only if the chorale melody is clearly heard and recognized. Thus, for example, in the wholly analogous movement "*Er denket der Barmherzigkeit*" in Cantata no. 10, "*Meine Seele erhebt den Herrn*", a duet with instrumental *cantus firmus*, the chorale melody is played on two oboes and a trumpet. If we sometimes find it difficult to detect the chorale melodies in some of Bach's movements, the reason is often that we are insufficiently familiar with the chorales of Bach's time and their seasonal appropriateness; Bach's congregation will usually have recognized the melody quite clearly. They will certainly have spotted the 9th Psalm tone which was heard at every ordinary Vespers, a melody in no way suggestive of foreboding and one with which the people will have been intimately familiar. It was only to the secularized ears of later generations that it sounded "strange".

In modern performances the effort should therefore be made to render the chorale quotations as recognizable as possible. It was not Bach's intention that the chorale melody should appear as a romantic whisper in the subconscious, which is the impression that may be aroused by oboes (particularly when the vocal parts are being sung by a big choir).

Now for a glance at the structure of the work. In spite of many attempts to interpret it, no generally acceptable solution has yet been offered. Spitta divided the whole work into five sections, each of which is concluded by one of the Christmas interpolations, except the last which is concluded by the doxology. Friedrich Smend¹¹ divides it into three sections framed by two choruses. Section 1 runs from "*Et exaltavit*" to "*Omnes generationes*"; section 2 from "*Quia fecit*" to "*Fecit potentiam*"; section 3 from "*Deposuit*" to "*Sicut locutus est*". He sees the first two sections, equal in length ("*Stollen*"), followed by a third and concluding section ("*Abgesang*") as in the songs of the Mastersingers and Minnesingers. Martin Kobelt (*loc. cit.* p. 9) operates with concepts borrowed from the drama, such as the "exposition", the "weaving of the plot" and the "dénouement". But it is obvious that an analysis of the specifically musical construction of the work is impossible along such lines. Hans Stephan, who has investigated the modulations of the *Magnificat*,¹² refers to Kobelt but also introduces a scheme of his own according to which the work is absolutely symmetrical in construction. The only trouble about his "scheme" is that he not only has no scruples in relating such parallel keys as A and F sharp minor E minor and G-D, but even E major and F sharp minor (which Kobelt calls "the strongest imaginable contrast"!) whilst, on the other hand, the two

¹¹ J. S. Bach, *Kirchenkantaten*, Heft 5, Berlin, 1948, p. 38 ff.

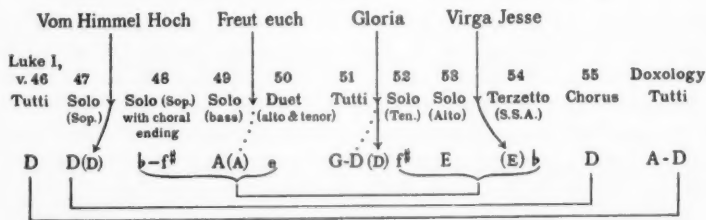
¹² "Der modulatorische Aufbau in Bachs Gesangswerken", *Bach Jahrbuch*, 1934, p. 63 ff. (For the *Magnificat*, cf. p. 78.)

movements in F sharp minor ("*Omnes generationes*" and "*Deposuit*") are not linked up at all. Such an exposition is calculated only to hide the truth of the matter, for there is no reason why the formal structure and the scheme of modulation should necessarily coincide.¹³

In the interpretation of the formal structure of the work which we propose to offer for discussion special stress will be laid, first of all, on the thematic identity of the beginning and the end, which gives the whole work the shape of an arch. Furthermore, in our view the chorus "*Omnes generationes*" not only continues the text of the aria "*Quia respexit*", but also forms with it a single movement musically, thus producing an aria with a choral ending. Bach has therefore assigned to each verse of the text, even where it might have suggested a different arrangement (one might, for example, have expected "*ancillae suae*" to have formed the end of a section), a musical setting of its own. Each of the ten verses (Luke I, 46-55) is set separately, the doxology forming an addition on its own.

Apart from the choruses which serve as a frame to the arias there is clearly a single centre-piece, also for tutti, the chorus "*Fecit potentiam*". In contrast, however, to the other choruses, which are based on the concerto principle, this central chorus is a tremendous fugue. The connecting links are formed mainly by arias, with the exception of one small incongruity. Before the closing doxology there is a chorus ("*Sicut locutus est*") which is not related to any of the arias. The corresponding piece at the beginning of the work is the aria "*Et exultavit*" which does not belong to the complex of arias either but is related to the opening chorus, both grammatically and in key and mood. Bach made this movement an aria and not a chorus probably because he wanted to compensate for the choral ending of the aria "*Quia respexit*" which would otherwise have given too much preponderance to the choruses in the first half of the work.

The whole structure of the work may be set out as follows:



Framed by introductory and closing movements and separated by a central chorus there are two groups of three arias, the middle one in the major, the two on each side of it in the minor, the last of the three introducing more than one voice. It now becomes clear how well thought out was the placing of the Christmas interpolations. They are inserted so as to illuminate the important

¹³ There is an example in Cantata no. 106. Its tonal scheme is, considered in itself, beautifully symmetrical but the central chorus is in F minor, so the axis (B flat minor) is not reached until the following arioso "*In deine Hände*".

climaxes: the central chorus; the middle *aria* in each group of three; the pair of opening movements. The formal significance of the Christmas interpolations makes it all the more desirable to include them when the work is performed at Christmas. The last of the interpolations, of which only a fragment has survived, should also be included in some form or another. One can either use the later revised version from Cantata no. 110 "*Unser Mund sei voll Lachens*" with the words "*Ehre sei Gott in der Höhe*" (in its own key of A major); or one can attempt to complete the fragment that has been preserved by a careful approximation to the Cantata duet,¹⁴ in which case, like the three other interpolations, it will have to be put down a semi-tone, to E major.

The structure of the work also sheds a new light on the harmonic process. The first group of *arias* flows into the subdominant of "*Fecit potentiam*" (G major); the second group into the tonic of "*Sicut locutus est*" (D major). The tonal relationships within the first sequence of *arias* recur exactly in the *arias* of the second group. The keys of the first group (B minor; A major; E minor) are related to the tonic (D major) in precisely the same way as those of the second group (F sharp minor; E major; B minor) are related to the dominant (A major). Only for the F sharp minor of the chorus "*Omnes generationes*" is there no corresponding key (or movement) in the second part.

The structure of the *Magnificat* is by no means unique in Bach's work. It may be found in the very earliest cantatas of which the original versions have survived: "*Aus der Tiefe*" (no. 131) and "*Gottes Zeit*" (no. 106), both of them probably composed in 1707. They both have the same basic structure: an opening and a final chorus; a central chorus flanked by a number of solo movements. It would appear, however, that Bach made some particularly striking uses of the form (we should be inclined to call it the "chiastic arch form") around the year 1723 in that he not only hints at the symmetry but makes it immediately obvious by quoting the opening music at the end of the work. In the *Magnificat* he refers back to the first chorus in the final chorus "*Sicut erat in principio*"; in the motet "*Jesu meine Freude*" the opening and closing movements are the same; in the *St. John Passion* he repeats the *turba* choruses (altering the words). In later years he hardly ever achieves such obviousness in the symmetry of any work (though the second cantata of the Christmas oratorio is constructed on similar lines). Characteristically, the form is absent from the *St. Matthew Passion* and Bach's procedure when he forwarded the *Musikalisches Opfer* to Frederick the Great shows that at that time, although it was easy enough to create a symmetrical design from the work, he was no longer sufficiently interested in symmetry to make his intentions unmistakably clear. And are not some of the interpretations of the structure of the *Art of Fugue* rather far-fetched?

(Translated by Stanley Godman.)

¹⁴ My reconstruction of the duet, based on an approximation to the later duet in Cantata no. 110, has been published by Bärenreiter Verlag, Cassel, as no. 80 in the series *Hortus Musicus*: "*Virga Jesse Floruit*", Duett für Sopran, Bass und Continuo aus dem *Magnificat*, I Fassung, Cassel, 1951.

Piano Transcriptions of J. S. Bach

BY

ARTHUR BRISKIER

With an introduction by Pablo Casals

Prades (P.O.), France.

December, 1950.

To Dr. Arthur Briskier, for his Bach edition with best wishes.

Bach's music is not sufficiently known and therefore not well understood. Contact with Bach's music should be direct. There is a general conservative tendency to consider his compositions in the light of their original presentation. Thus an organ composition is usually not accepted when played on the piano. Because of their greatness some of Bach's compositions should not be limited to a given instrument, since his music has an absolute intrinsic value. Human voices, wind and string instruments are still the same as in Bach's time, while the keyboard instruments have undergone changes. The beautiful tone of the Baroque organ is seldom heard to-day. The modern grand piano with the third sustaining pedal did not exist in Bach's time. This piano makes possible a flowing legato with a round, full tone and a clear rendering of any polyphonic composition. A piano transcription is fully justified.

Many piano transcriptions of Bach's music have been published. Most of them contain embellishments and alterations detrimental to the beauty and the spirit of his music. After profound study and thorough preparation, Dr. Arthur Briskier transcribed for the piano a few of Bach's masterpieces, some of them the most beautiful of the Weimar period. He also writes significantly about the approach to Bach's music, its interpretation and its meaning. This edition respects fully Bach's original text. Dr. Briskier gives a faithful piano transcription from organ music. This is not merely another edition. Contrary to many existing transcriptions where the interpretation is pre-established and where Bach is present only through the transcriber, this edition enables the pianist to be directly in contact with Bach and to express himself through his personal interpretation.

PABLO CASALS.

To Dr. Albert Schweitzer with gratitude

PIANO TRANSCRIPTIONS OF BACH'S MUSIC DURING THE ROMANTIC ERA

NEARLY forgotten for a century, Bach was discovered by Felix Mendelssohn-Bartholdy in the height of the romantic period. The piano was then the most popular instrument, and great artists of the time transcribed Bach's music for their own concert use. The influence of romanticism and the desire of the performers to display their brilliant technique caused many of Bach's masterpieces to be known as arrangements for piano. Arrangements are but instrumental adaptations. To imitate the characteristics of the organ, for example, and to compensate for the absence of its stops, modifications were introduced. Since Bach did not always indicate with precision the use of stops and each organist is free to choose them according to his taste, why should the piano transcriptions provide substitutions for what does not exist in the original? Editor and transcriber, therefore, often tried to embellish the master's work in order to make it acceptable, and thus the genuine beauty, sincerity and immeasurable profundity of Bach's compositions became distorted. Added harmonies, brilliant passages of virtuosity, prolonged *codas* detract from this music. What is important is the music itself and not the instrumental technique. Bach's music has its own value apart from any instrument, even when the instrument was chosen by the composer. Adaptations with modifications are but vain accessories, which dress up the music and lessen its greatness. There is a conventional way of interpreting Bach's music, accepted by performers and listeners alike. Alterations of the text may satisfy some musicians, but is this doing justice to Bach's music? Unquestionably the best way to discover this music is by studying the original text.

ARRANGEMENTS

There are a great many piano "arrangements" and a few will be mentioned for illustration.

Tocatta in D minor

Ex. 1
Bach

Prestissimo
bar 4

Presto

Tausig

In this well-known Tocatta Bach himself indicated the way the mordent (W) should be played, namely, *a-g-a*, yet Tausig transcribed it as *a-bb-a-bb-a*. In the same bar the group of five notes ends on a *c#* as E and not E . In bar 4 the master mentioned the very rare *prestissimo*, but the arranger changed it to

presto. Bach's simple notes became octaves in both hands. Many additions in sixths, thirds and octaves are found in this transcription.

Here is an example of Busoni's arrangement of the organ Toccata in C major:

Ex. 2

Bach Toccata in C major

bar 9

Original: Treble clef, C major, 9/16 time. Bass clef, C major, 9/16 time. Notes: Treble (C4, D4, E4, F4, G4, A4, B4, C5), Bass (C3, D3, E3, F3, G3, A3, B3, C4).

Busoni: Grand staff. Treble clef, C major, 9/16 time. Bass clef, C major, 9/16 time. Notes: Treble (C4, D4, E4, F4, G4, A4, B4, C5), Bass (C3, D3, E3, F3, G3, A3, B3, C4). Added: Treble (F4, G4, A4, B4, C5), Bass (F3, G3, A3, B3, C4).

Ex. 2a

Bach Fugue

bar 75

Original: Treble clef, C major, 9/16 time. Bass clef, C major, 9/16 time. Notes: Treble (C4, D4, E4, F4, G4, A4, B4, C5), Bass (C3, D3, E3, F3, G3, A3, B3, C4).

Busoni: Grand staff. Treble clef, C major, 9/16 time. Bass clef, C major, 9/16 time. Notes: Treble (C4, D4, E4, F4, G4, A4, B4, C5), Bass (C3, D3, E3, F3, G3, A3, B3, C4). Added: Treble (F4, G4, A4, B4, C5), Bass (F3, G3, A3, B3, C4).

Busoni 8

Original: Treble clef, C major, 9/16 time. Bass clef, C major, 9/16 time. Notes: Treble (C4, D4, E4, F4, G4, A4, B4, C5), Bass (C3, D3, E3, F3, G3, A3, B3, C4).

Busoni: Grand staff. Treble clef, C major, 9/16 time. Bass clef, C major, 9/16 time. Notes: Treble (C4, D4, E4, F4, G4, A4, B4, C5), Bass (C3, D3, E3, F3, G3, A3, B3, C4). Added: Treble (F4, G4, A4, B4, C5), Bass (F3, G3, A3, B3, C4).

Ex. 2b

Bach

bar 138

Original: Treble clef, C major, 9/16 time. Bass clef, C major, 9/16 time. Notes: Treble (C4, D4, E4, F4, G4, A4, B4, C5), Bass (C3, D3, E3, F3, G3, A3, B3, C4).

Busoni: Grand staff. Treble clef, C major, 9/16 time. Bass clef, C major, 9/16 time. Notes: Treble (C4, D4, E4, F4, G4, A4, B4, C5), Bass (C3, D3, E3, F3, G3, A3, B3, C4). Added: Treble (F4, G4, A4, B4, C5), Bass (F3, G3, A3, B3, C4).

The simple opening (Ex. 2) and the wave-like passage starting in the 9th bar are modified here. In the 79th bar the pause $\gamma \gamma \zeta$ is a part of the fugue's theme; in the arrangement this is overshadowed by doubling the upper counterpoint. Bach ends (Ex. 2b) his fugue with a progressively descending line at the 141st bar, while Busoni finishes this work by adding three extra bars of ascending chords.

The arrangements by Franz Liszt seem to be the most faithful, yet his transcriptions are not entirely identical with the originals. For example, the great Fantasy and Fugue in G minor, one of the most beautiful compositions of the master, starts with an eloquent appeal, as usual a mordent (W) (Ex. 3) to be played: $g\text{-}\sharp\text{-}g$, which is missing in the arrangement. The recitative for single voice is here arranged with a counterpoint. In the 20th bar the one flowing, ascending line is tripled with thirds and sixths.

Ex. 3
Bach Fantasy in G minor

The image shows two staves of music. The top staff is labeled 'Bach Fantasy in G minor' and features a mordent over the first note. The bottom staff is labeled 'Liszt-Friedman' and shows a different arrangement of the same piece. A vertical dashed line is drawn between the two staves at the 20th bar.

From these examples one can see how much pianistic virtuosity encroached upon the greatness of this music. This probably was justified during the romantic era. In our times transcriptions still are necessary but they should be faithful to the original versions.

What is the difference between transcriptions made at the present time and those from a preceding epoch? Generally speaking, music in the eighteenth century was considered to be only a listening pleasure.

Later on, when Bach was discovered in the romantic period, his music was evidently thought to be too simple, and therefore arrangements were made. To-day, however, due to the evolution of time and education, it is easy to visualize the third dimension of Bach's music, namely the depth of it. Therefore the artificially created perspective of the arrangements made during the romantic era becomes useless.

Organists always play the music exactly as Bach composed it, while pianists, except for those who read organ scores, play organ music "arranged" for them, for the most part. In playing the arrangement, therefore, the pianist does not interpret Bach's music but the modified version of the transcriber, such as Liszt, Tausig, Bülow, Busoni, etc. It is true that when these outstanding

musicians played Bach's music, it was their own interpretation of the original compositions. But when their transcriptions are played by others, one does not reproduce the original but the interpretation of the arranger.

Piano transcriptions enable one to play and to listen to music originally composed for any instrument. Certain compositions are played only in church, and some are of such magnitude that musicians may desire to listen to them more often and even play them at home. Piano transcriptions provide individual simple readings which are independent of perfection in musical interpretation. Had organ compositions been published for piano use, without additions or modifications and with due respect to the text of Bach, there would be no justification for this edition.

To-day, two hundred years after his death, we are trying to find the true and simple Bach. After careful consideration and with some hesitancy, I began this work, thanks to the suggestions given to me personally by Dr. Albert Schweitzer, who encouraged me to play only the original music of Bach.

For this work I used autographs, prints from original plates by C. F. Peters, and the *Bachgesellschaft* edition published by Breitkopf and Härtel. These are without any indication of interpretation, and I took the liberty to add an example of my own interpretation, phrasing, dynamics, *tempi* and fingering. Of course, this arrangement is not the only one to be studied and it does not presume to represent the ideal way of interpreting Bach's music. It seems the best way would be for each musician to find his own personal interpretation according to the original version.

WHY TRANSCRIBE ESPECIALLY BACH'S ORGAN MUSIC FOR PIANO?

Transcriptions are fully justified. If so, why did not Bach transcribe himself?

Bach himself did transcribe many of his compositions from one instrument to another. Often he even did the same with the works of other composers, such as Vivaldi, Marcello and Telemann. One of Vivaldi's concerti for four violins and string orchestra in B minor Bach transcribed for four claviers in A minor. The master did not intend a given composition for a particular instrument. For example, he composed the same D minor Concerto both for clavier solo and for violin solo. He transcribed for two claviers and orchestra his Concerto in C minor for oboe, violin and orchestra. Here is an interesting example where Bach transcribes his Cantata no. 156: "*Ich steh' mit einem Fuss in Grabe*", as the second part of the violin (or piano) Concerto in F minor; the *tempo adagio* is changed into *largo*, F major into A flat major:

Ex. 4

C. C. 156
1 Adagio

Concerto V. (F minor)
2 Largo

Besides the fact that Bach himself transcribed, it is appropriate to mention that instruments undergo changes and disappear while Bach's music remains intact. On the other hand, the modern piano did not exist in the eighteenth century, and it is evident that transcriptions for this instrument are necessary.

Let us compare now the keyboard instruments. The instruments used in our time are not the same as those in Bach's period. In his days the popular keyboard instruments were the *organ*, the *harpsichord* (the spinet, the virginal and the cembalo had the harpsichord action or a similar one), and the *clavichord*.

The Baroque organ of that era achieved perfection. The harpsichord and the clavichord were only crude forerunners of the modern piano, whatever their unquestionable historical value may be. Because of the metallic noise of the action of these instruments, a pure musical sound cannot be obtained.

It is known that the organ is the most powerful of all instruments, has the widest range of sound, and is, in fact, an entire orchestra in itself. The organist can change the component parts of his orchestra merely by pulling the appropriate stops. As a wind instrument, it gives a flowing line to the melody. The volume of intensity being uniform for the entire instrument, however, it is somewhat difficult to subdue or change the nuance of one voice in relation to the whole work. Hence in polyphonic compositions it is not easy to differentiate a particular middle voice, which is very desirable when this voice represents the theme. When a key is struck on the organ it opens a mechanical valve which permits the passage of air. This always produces the same neutral, ready-made, uniform sound through the pipe, and the performer has no control over the quality of the sound he produces. As on the harpsichord, the production of a sound on the organ is independent of the finger-touch of the interpreter.

Nowadays the most popular instrument is the piano. Here are a few of its advantages and disadvantages.

The piano is a percussion instrument, and one of its major imperfections, notwithstanding the pedals, is the difficulty of sustaining a sound or increasing its original intensity. Contrary to the organ, the sound, once produced, actually decreases in force and disappears within a few seconds. The duration of the sound is limited and its limits are in direct relation to the length of the piano chord. The piano, however, has this advantage, that as soon as the key is struck the sound is heard. There is a perfect synchronization between the finger touch and the sound perception, which is not always possible on the organ. On the other hand, it is the quality of the finger touch which produces the desired shading of the sound. By a very gentle touch and a comprehensive use of pedals, the modern piano can become a very intimate instrument. Thus the personality of the pianist is reflected to an extent never reached by an organist or a harpsichordist.

The third sustaining pedal of the American piano enables the pianist to prolong the bass at will, thus simulating the organ. Because of the piano structure and the different finger pressure, it is possible to play each middle voice of a polyphonic composition with the exact intended shade. Thus the middle

voices are not overshadowed by the bass or the soprano. Among all the keyboard instruments, it is the modern piano which enables the production of a singing tone of high quality never before achieved.

Finally, the most compelling reason for transcribing Bach is that the master composed for the organ some of his most beautiful, if not his most intimate and profound masterpieces.

It is appropriate to mention here that the greatness and beauty of Bach's organ compositions were evident only on the Baroque organs, which have become scarce to-day and have been replaced by electrical organs.

OBJECTIONS TO TRANSCRIBED MUSIC

Musicians generally prefer to play a given composition on the instrument originally indicated by the composer, and consequently reject any transcription for a different instrument. In so doing, they forget that which was mentioned previously, that Bach himself transcribed from one instrument to another, changing even the original tonality of the composition.

Let us consider, for illustration, that a musical transcription is similar to a literary translation, although music is not a spoken language. Thus Shakespeare should be read in English, Racine in French, Goethe in German, Homer in Greek, the Old Testament in Hebrew. But since there are very few polyglots, everyone will agree that it is better to read a translation than not to know these masterpieces at all.

Nevertheless, there are objections to transcribed music, and it seems that the principal one is that transcribed music is habit forming.

It is natural that the composer's intentions should be respected, and, consequently, so far as possible a composition should be played on the instrument indicated by the composer. It is known that each instrument is characterized by its particular *timbre*. This *timbre* is lost due to the transcription, but at the same time all the characteristics of the piano are acquired. A transcription does not change the intrinsic value of a musical composition. Only the *timbre* is changed.

Here is an example where it is not even necessary to change a given *timbre*. Indeed, the *Art of Fugue* was not considered for any instrument.

Ex. 5 Art of the Fugue Contrapunctus



How could this masterpiece ever be heard without a transcription for a given instrument or orchestra?

Here is another example. A violinist who has played and heard the *Chaconne* hundreds of times usually objects to a piano performance. Had Bach composed the Sonata in D minor not for violin but for piano, it is possible that no violinist would have dreamed of transcribing it for violin and never would have enjoyed playing this monumental composition. It is possible that if

Bach had had time and a modern piano, he would have transcribed the *Chaconne*.

DIFFICULTIES IN TRANSCRIBING BACH'S MUSIC FOR PIANO

There are many difficulties. First, one must find and study the originals carefully. But which is the true manuscript? Bach's wife, his children and his pupils imitated his handwriting so well that often it is difficult to know what is authentic. In some of the manuscripts there are many corrections and changes, and we do not know who made them.

Here is an interesting example:

There are about twenty-five handwritten copies of the Chromatic Fantasy and Fugue. Which is the original? Which is the one corrected last by the master? Who can say which is the best one? There are many piano arrangements by Busoni, Bülow, Bischoff, Schänker and others. Bach was a perfectionist, correcting his compositions and making substantial changes over and over again. Some editors, however, continue to print the first version even though new discoveries have been made in recent years. A great deal could be added and changed in accordance with Bach's own modifications even in such excellent editions as Breitkopf & Härtel's *Bachgesellschaft*, which did not always use Bach's autographs.

Once the original text is adopted, new difficulties arise in connection with the characteristics of the instruments for which the composition was intended. For example, an organ composition transcribed for piano should not lose any of its musical components. What was played by the fingers on the organ should be so played on the piano. The organ pedal music is best performed on the piano by the left hand in octaves, the left thumb playing the organ pedal note or even the note an octave lower. This depends on the position of the right hand and the musical line. When playing organ music on the piano, it is good to think in terms of organ sound volume. The sustaining third pedal of the modern grand piano permits the holding of the bass as long as indicated for the organ. The exceedingly deep sound of the piano bass gives an organ-like background, while the two hands continue to play on the keyboard. There is no interference with changing harmonies and no confusion. The most faithful transcription, note for note, would remain incomplete if the musical interpretation were not considered simultaneously.

HOW SHOULD BACH'S MUSIC BE PLAYED?

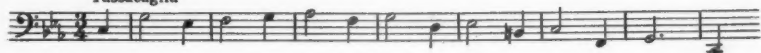
How did Bach play? Nobody knows, although he is certainly considered one of the greatest organists of his time. But we have no record of his interpretation, and this probably is the reason why the interpretation of his music is so much discussed. Thus, some musicians suggest playing just what is printed, correctly and evenly, without emotion. Can such a way of interpretation be applied to the *Adagio* of the Toccata in C major (Ex. 6), or the *Passacaglia* (Ex. 7), or the *Chaconne* (Ex. 8), or the *Preludium* in B minor (organ) (Ex. 9)?

Ex. 6

Adagio

**Ex. 7**

Passacaglia

**Ex. 8**

Ciaccona

**Ex. 9**

Preludium in B minor



The difficulty of interpreting Bach's music is all the greater because the master did not indicate any phrasing, *tempi*, or dynamics. Why not?

Was it because in his time there were only craftsmanlike musicians who were concerned only with the technical, never the expressive, part of music?

Was it because good musicians (the great artists of to-day) were so scarce that Bach did not expect more than a simple and correct reading of his music?

Was it because polyphony was a new form of music, the youngest of all fine arts?

Was it because in the pre-romantic era emotions were expressed soberly and objectively?

Was it because he never expected his compositions to outlive him?

Was it because his music was so simple to him, its interpretation so evident, that he did not think it necessary to instruct the performer?

Or, finally, did Bach intentionally leave to everyone complete freedom of interpretation, so that each musician could know the joy of discovering the hidden treasures of his masterpieces for himself? No universally accepted opinion about the interpretation of Bach's music is possible to-day.

A few words now about themes, phrasing and *tempi*.

Themes

We can follow the musical line and the thematic development throughout his compositions. Indeed, each of Bach's compositions is built on the foundation of one or more musical ideas. These are presented by a few notes or a

few bars. One can say that the theme, for example, of a fugue is a miniature composition and should be played clearly, concretely and with conviction.

Phrasing

Phrasing, which is most important, should not be influenced by the bars or the rhythm. Take, for example, the Fugue in G minor (Ex. 10); (1) and (2) show Albert Schweitzer's phrasing. (3) is by Mattheson, a contemporary of Bach, who displaces the equilibrium of the phrase in relation to the bars and distorts the original text. Another example is the Prelude in A minor. Ex. 11, 1, is phrased by Albert Schweitzer. Ex. 11, 2, shows the tendency of some pianists to prolong the upper notes.

Ex. 10

A. Schweitzer

1 Fuga



A. Schweitzer

2



Mattheson

3



Ex. 11

1 Preludium in A minor



The phrasing is influenced by the performer's breathing but depends on the musical line. Here is an example (Ex. 12), the Fugue for organ in G minor (the little).

Ex. 12

Fuga in G minor (The little)



The accent does not necessarily fall on the strong beat of the bar, but is rather influenced by the motion of the phrase. It is known that musical ideas are separated by a short silence, a breathing spell. Occasionally, the pause in Bach's music may be just as important as the sounds. A simple example is the theme of the Fugue from the organ Toccata in C major mentioned previously (Ex. 2a).

Ex. 13

Fuga in C major

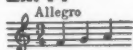


Tempi

These are dependent on three factors: the *spirit* of the composition, the period during which the performer *lives* and his *personality*. Usually the character of a composition gives a sufficient idea of how it should be played, fast or slowly. What *tempo* should be applied to a given composition of Bach when interpreted nowadays? At the same time another question comes to our minds: how fast did Bach himself play the same composition?

It is possible that in Bach's time and preceding his period there was a conventional marking of the musical speed with a relationship between the *tempo* in words, e.g. *allegro*, in figures, e.g. $3/4$ on the one hand, and the values of the notes, e.g. Ex. 14, on the other hand.

Ex. 14



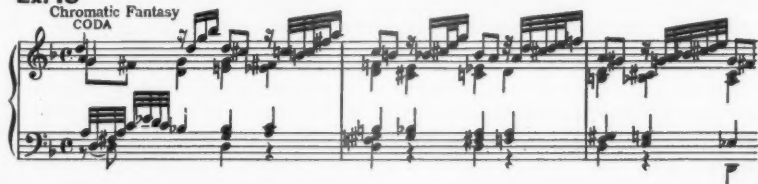
The absence of a specified *tempo* in the modern printed music may be due either to the fact that the editors abandoned the old and obsolete notation or that Bach himself did not mention any movement. In any case, it is possible that no specified *tempo* in the past meant a conventional speed, for example, *andante*. This, however, depended upon two factors: time and place. Indeed, at the same time a given composition was played *andante* in a northern country while it was played *allegro* in the South. Moreover, what was understood as *andante* in one country was different in another. At the same place *tempi* varied: what was played slowly at one time was played fast later, or *vice versa*. Finally, the performer has his own *tempo*, which depends on his nervous constitution. The rate of the heart-beat influences the speed of the performance. In the eighteenth century, when metronomes were unknown and the pulse served as a time measure, the highly nervous performer played slower and the phlegmatic played a little faster than their heart-beats would indicate.

Rubato playing is fully justified, since in the eighteenth century the timing was not strictly applied and the performance was mostly like an improvisation. The *rallentando* at the end of a composition, and the sudden passage from *ff* to *pp*, or *vice versa*, are too well known to be discussed here.

WHAT IS THE MUSICAL STYLE OF BACH'S COMPOSITIONS?

It is difficult to say that it is purely classical. Indeed, because of the different musical styles of his compositions, Bach cannot be confined only to the period in which he lived. In addition to his typical classical works, it is easy to find among his compositions a genuine *romantic* mood, for example, the Chromatic Fantasy and Fugue (Ex. 15).

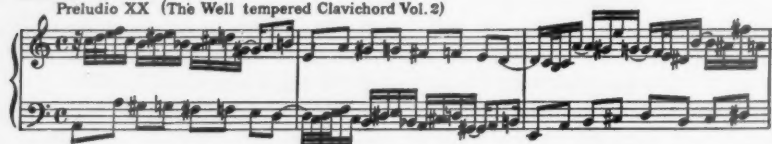
Ex. 15

Chromatic Fantasy
CODA

or even a modern tendency can be seen in the Prelude no. 20 of the second volume of *The Well Tempered Clavichord* (Ex. 16).

Ex. 16

Preludio XX (The Well tempered Clavichord Vol. 2)



Bach's music is independent, as we can see, of the time factor.

CONCLUSION

Many reasons have been mentioned to justify the transcriptions for the modern piano, but one of the most compelling is the incomparable greatness of some of Bach's organ compositions. In spite of the fact that the modern piano seems to be the most appropriate for transcriptions, an intelligent and moving interpretation (on the piano) is not always sufficient to convey all the inner significance of such music.

It was mentioned before that Bach would perhaps be satisfied with a simple and correct reading of his scores, but there is no doubt that this music calls for something else. The real beauty and greatness of Bach's music seems to appear only when one has done with technical difficulties and when the interpretation is no longer intellectual nor emotional. It is made through a higher process. This is why one is never done with a composition of Bach. The more one studies and meditates, the more, it seems, is left to be discovered. A strange paradox! Every time one listens to or interprets one of his compositions one finds something new and one can hardly realize how immense this music is.

It is my hope that this essay will encourage pianists to use piano transcriptions faithful to the original versions.

J. S. Bach's compositions transcribed for the piano by Dr. Arthur Briskier:—

- (1) Prelude and Fugue in A minor for organ.
- (2) Prelude and Fugue in B minor for organ.
- (3) Passacaglia and Fugue in C minor for cembalo.
- (4) Toccata and Fugue in D minor for organ.
- (5) Toccata, *Adagio* and Fugue in C major for organ.
- (6) Chromatic Fantasy and Fugue for clavier.
- (7) Fugue in G minor for organ (the little).
- (8) *Ciaccona* for violin alone (4th sonata for violin).
- (9) Great Fantasy and Fugue in G minor for organ.

Dvořák and the Impact of America

BY

JOHN CLAPHAM

COLONEL Thomas Wentworth Higginson, in his speech at Dvořák's inaugural concert in New York on 21st October, 1892, referred to "two new worlds—the New World of Columbus and the new world of music". The Columbus Fourth Centennial Celebrations were in full swing when Dvořák arrived in America, and no doubt this suited Mrs. Jeannette Thurber well. It was clear to Dvořák that she had engaged him as Director of the National Conservatory in New York in order that he should help with the important first steps towards the creation of a national American school of composition, and what better time could have been chosen than the beginning of a new century of American history? Colonel Higginson's pregnant remark was in all probability the first public hint of Mrs. Thurber's hopes. The choice of Dvořák to attempt to fulfil them was a good one, for he was a nationalist composer with a considerable international reputation, he took a keen interest in the folk-song of foreign nations, and he was greatly respected as a teacher. But it was not through his own compositions that the foundations were to be laid, even though he did claim to make use of American elements in his works; on the contrary it was thought that his guidance would help young American composers to give birth to a sound and healthy national school of composition.

The Symphony in E minor, the first fruit of his fertile creative imagination while on American soil, was written during the winter and spring of 1893 in New York, but its title, "From the New World", was not added until shortly before its first performance in December that year. Meanwhile *The New York Herald* published an interview with Dvořák on 21st May, in which he stated:

"I am now satisfied that the future music of this country must be founded upon what are called the Negro melodies. This must be the real foundation of any serious and original school of composition to be developed in the United States. When I first came here last year I was impressed with this idea and it has developed into a settled conviction. These beautiful and varied themes are the product of the soil. They are American. . . . In the Negro melodies of America I discover all that is needed for a great and noble school of music. . . . There is nothing in the whole range of composition that cannot be supplied with themes from this source."

It is significant that Dvořák entirely omits all reference to the other branches of American folk music, yet he claimed to have spread his net wider in his own work. Writing later about the E minor Symphony he said:

"It is the spirit of the Negro and (American) Indian melodies which I have endeavoured to reproduce in my new symphony. I have not used a single one of these melodies. I simply wrote characteristic themes incorporating in them the qualities of Indian music, and using these themes as my material, I developed them with the aid of all the achievements of modern rhythm, counterpoint and orchestral colouring."

The interview probably took place when the Symphony was nearly completed. Was the failure to mention Indian melodies due to Dvořák or to the editor of *The Herald*? If these melodies were useful to him, why not to Americans also?

We need not take too seriously the *New York Herald* critic's remark on the Symphony (14th December, 1893), "The thematic material . . . is drawn from the mass of Indian and Negro melodies of this country, which he has collected in his researches into the music of the two races". He was more accurate in saying, "The composer has been strongly influenced by Longfellow's *Song of Hiawatha* in writing the second and third movements", and more discerning two days later when he wrote of the work: "It may be Indian in spirit but it is Bohemian in atmosphere. Dr. Dvořák can no more divest himself of his nationality than the leopard change his spots".

What is the Indian music like, the spirit of which Dvořák claimed was incorporated in his Symphony, and how did he acquire knowledge of it? In the first place it must be pointed out that there is no clear-cut North American Indian musical style, but there are numerous musical styles found which transcend tribal frontiers and tend to spill over from one linguistic group to another in accordance with geographical and cultural areas. The Indian music Dvořák might have heard in New York State would be different from that he heard in Iowa, and that again would be different from the music of the typical plains tribes, of the pueblo Indians, and of other parts of North America. New York State was part of the former Iroquois Five Nations territory, and these tribes had reservations in the state while Dvořák resided in America. It is far more likely that he encountered Iroquois Indians there than members of any other group, yet we have no concrete evidence that he did in fact hear any genuine Indian music during his first winter in the United States. It is just possible that he may have come across Theodor Baker's *Über die Musik der Nordamerikanischen Wilden*, published in Leipzig in 1882, but again there is no positive evidence. This contains several Iroquois, Sioux and Iowa songs and several others mainly from the plains, and the eastern woodland and south-east areas, and it reached a wider public than the scattered papers which were beginning to appear at about that time in publications of the Peabody Museum and in the *Journal of American Folk-Lore*.

Unlike some American Indian songs, most Iroquois songs appear to fit fairly satisfactorily into the European major and minor diatonic systems, with due prominence given to a tonic; but it should be realized that the Indians never had a musical theory or a musical notation, and by fitting their songs into our own system we are to some extent distorting the image. Notes are sometimes sung sharp or flat, deliberately in all probability, and are approached with graces and glides, so that the songs inevitably sound peculiar to the ears of a westerner. The use of a complete scale is comparatively rare, most Iroquois songs being based on five notes or less, but it would be inaccurate to say the songs are predominantly pentatonic. In the two hundred or so Iroquois songs the writer has encountered, the combination of notes that occurs most frequently corresponds with the major pentatonic scale (C, D, E,

G, A, C), but these only represent twelve per cent of the total. Besides this other pentatonic forms appear; six per cent of the songs adopt the thirdless "Chinese" form (C, D, F, G, A, C), five per cent use the minor form (A, C, D, E, G, A), and three per cent are in the thirdless form suggested in parts of Vaughan Williams' *The Lark Ascending* (C, D, F, G, B flat, C). In all, these amount to a little more than a quarter of the songs examined. Among the songs which ring the changes on only four notes there are those which use the major triad and add either the second, the sixth, or more rarely the fourth, and those which are based on the minor triad plus either a fourth or a second. Five per cent of the songs require only the notes of the major triad. Baker quotes one melody—if that is the right word—sung on only one note. There is considerable variety in the combination of notes selected in individual cases, and among those which do not suggest any clear tonality there are some odd combinations, such as F, A and B in one instance.

Iroquois songs are not melodic in the sense that Negro spirituals and European folk-songs are melodic, partly because there are frequent repetitions of single notes or groups of notes, and there is much less sense of movement away from one note towards another, and less feeling for melodic curve. Rhythm is a prominent feature; a single short rhythmic figure is often repeated a number of times during the course of a song, and in a few instances is used without variation throughout the song. Irregularities of metre occur from time to time, which make it impossible to give some melodies any regular barring in transcription. Judged by European standards the rhythm is apt to sound monotonous or arbitrary. A compass of an octave is seldom exceeded, and it is normal for the last note of a song to be lower than the first, except when the termination is a whoop or a call.

The impression left is that these songs are rather too primitive in character to provide Dvořák with much material to work on, and the non-Iroquois songs in Baker's collection are no better in this respect. Did Dvořák in fact make use of any Indian material in the *New World Symphony*? Did he know anything of Indian songs at the time when he wrote it? In his letters to Czech friends at this time he made no references either to Indian or Negro melodies, but said "the spirit of the Symphony is somehow American". Gerald Abraham has suggested to the writer that not only was Dvořák's knowledge of American music very restricted at the time, but that apart from the spirituals he knew it was practically limited to what he had heard at the prize competitions he judged, in which he may have detected new elements "à la Bret Harte" which he imagined were Indian. It is well known that he showed a great interest in the Negro spirituals which Henry T. Burleigh sang to him, and Colles has pointed out significantly that the quality of Burleigh's voice was that of a human cor anglais. The theme of the slow movement of the Symphony is much more Negro in spirit than it is Indian, and the same can be said of other themes in the same work. Rhythmically and melodically there appears to be nothing specifically Indian in the Symphony; nor for that matter is there anything exclusively Negro. More will be said on this later.

Before going to the United States Dvořák had read Longfellow's *Song of*

Hiawatha in a Czech translation, and the poem attracted him strongly. It was suggested while he was in New York that the legend might appeal to him as the subject of an opera, but nothing came of the idea. The poem provided instead inspiration for the second and third movements of the Symphony. Otakar Šourek in his *Dvořákovy Symfonie* writes of the slow movement:

"The inspiration, according to Dvořák, came from the scene of the burial in the woods in the 'Song of Hiawatha'. Perhaps the composer had in mind in particular the verses about the death and funeral of his squaw, the faithful Minnehaha of the Dakota tribe. The whole of this movement with its noble serenity might be reproducing that inner picture of Dvořák's imagination, which conjured up in vivid poetic colours the natural beauty of the heart of America, of the land with broad spreading plains, uninhabited woods and huge rivers. The funeral song in the middle of the movement is inscribed 'legend', but there is ground to believe that the breathtaking depths and the emotional eloquence of it were not only conceived by the literary reminiscence, but by the thought of his far away home in southern Bohemia."

In the same book Šourek has this to say of the scherzo:

"Dvořák is believed to have said that this movement was inspired by the scene of the festivities in the woods where the Indians dance in 'Hiawatha'. If this is true then he could only be describing the marriage of Hiawatha, during which the handsome Pau-Puk-Keewis is dancing, for the Czech translation says:

Then more swiftly and still swifter,
Whirling, spinning round in circles,
Leaping o'er the guests assembled,
Eddying round and round the wigwam,
Till the leaves went whirling with him,
Till the dust and wind together
Swept in eddies round about him.

The structure and the mood of the scherzo seem to confirm this."

The Symphony seems thus to have been flavoured to some extent by Indian legend. From the musical angle the only conspicuous exotic influence of American origin in the work appears to be due to the Negro spiritual.

Dvořák became acquainted with Indian music while he was on holiday during the summer of 1893 at the Czech settlement of Spillville in north-east Iowa. Hardly had he arrived there than he tossed off the string Quartet in F, op. 96, in a matter of days, and he quickly followed it with the string Quintet in E flat, op. 97. The village schoolmaster, J. J. Kovařík, reported:

"... Dvořák was greatly interested in the Indians, and one day while he was still at Spillville a band of Indians came to town selling medicinal herbs. We were told they were the 'Kickapoo' and belonged to the Iroquois tribe. Every evening they gave a little performance of their music and dancing, and Dvořák was so interested that he made it a point always to be present".

No date is given, but presumably the Quartet was written too speedily to allow for any Kickapoo influence.

Kovařík is not entirely accurate in his reference to Indians, for the Kickapoos are a small and unimportant tribe belonging not to the Iroquois but to the huge Algonkin linguistic group of tribes, forming part of the Central Algonkin group. Furthermore the Iroquois are not a tribe, but are in the narrower sense a

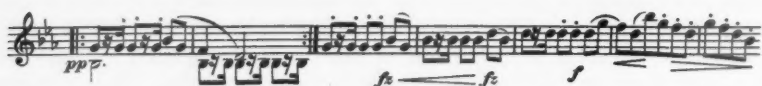
confederation of tribes, and in the broader sense a linguistic group. There is no record of there being any Kickapoos in Iowa or the states that adjoin the north-east corner of it at that time. The Kickapoo reservations were in N.E. Kansas and in Oklahoma, and in 1890 there were 562 members of the tribe settled there. On the other hand there were in the same year in Wisconsin 3,835 Indians of unspecified tribes who were not in the reservations, and there were three score similarly in Iowa. Kickapoos had been closely associated with the Sauk and Fox Indians, who lived in Wisconsin and later moved to Iowa, so it is possible there were a few stragglers still in the area. The only Iroquois in the neighbourhood were the 1,716 "Oneidas and homeless Indians" near Green Bay, Wisconsin. An argument that slightly strengthens the view that Dvořák's Indians were in fact Kickapoos is that the name of the tribe, though little known, is a catchy one. Frances Densmore, who has collected Indian melodies more assiduously than any other person, considers that the Kickapoos would have been too few in number to make up a musical party, and so may have been mixed with Indians of another tribe. Indian songs, it should be noted, are performed in unison chorally and not as solos, and frequently singers provide the music for the dance but do not dance at the same time themselves. Paul Stefan in his Dvořák biography states categorically that there were three Indians came to Spillville, but his source of information is not stated.

Nothing is known of what actual songs Dvořák heard. Since within one tribe several quite distinctive musical styles are found, according to the ceremony or purpose for which the songs are intended, it matters little that hardly any Kickapoo songs have been recorded. A few songs cannot give a representative picture of a "tribal style". Where a ceremony is shared with other tribes similarities of musical style are very marked. By examining the music of the Kickapoos' neighbours it is possible to find the features which are likely to occur in Kickapoo songs; it is unnecessary to keep solely to friendly tribes, for songs were sometimes heard by hidden onlookers and by prisoners who were later released who would have been able to take the melodies back to their own tribe, and in other circumstances a prisoner adopted into the tribe of his captors might introduce to them some of the songs he knew. Speaking generally the music of the Wisconsin-Iowa area tends to have a greater compass and to have a more pronounced downward tendency than Iroquois songs, and the major pentatonic scale occurs among the Menominis in as many as thirty per cent of their songs. Time changes are very frequent when the music is transcribed into European notation. Some three-quarters of the songs use no more than five notes of the scale or less, and where six notes are used the missing note is more likely to be the seventh than any other note of the scale.

It has been suggested by some writers that the rhythm which occurs with practically no pitch variation throughout the first forty bars of the scherzo of the Quintet in E flat is an Indian drum rhythm:



Indian drum rhythms are extremely simple and almost always consist of a series of unaccented notes of equal length, or of pairs of equal notes with the first one accented in each case. Ojibway rhythms are sometimes rather more varied, but the patterns used for repetition do not consist of more than two notes. To call Dvořák's rhythm "Indian" is ludicrous. Indian influence cannot be entirely ruled out, for it is possible that Dvořák wished to have a "monotonous rhythm" after the Indian fashion, but preferred to improve on the rhythms they had to offer. If this is not the explanation here, it may help to explain the persistence of dotted rhythm in the first movement, where it occurs on one note for eight bars before the second subject commences, in the new theme itself and also in its accompaniment:



Unbroken dotted rhythm is occasionally found in Ojibway drum accompaniments, but it is impossible to say whether it is found in Kickapoo accompaniments.

The theme just quoted is quite unlike Indian melody of the eastern woodlands and plains, and does not resemble it in rhythm or form. Dvořák does, however, limit himself to four notes, an economy which might be suggested by Indian music, although there might be other explanations. Smetana wrote a four-note theme at the beginning of the third movement of his Trio, a theme which, as it happens, is very closely related to a pentatonic theme in the last movement of Dvořák's American violin Sonatina, but the origin of both may perhaps be traced to Schubert.



Identical types of syncopation occur in Indian, Negro, Slovak and Hungarian songs, so that it cannot be said that the syncopations which occur in Dvořák's American works are necessarily American in origin. The rhythm and also the melodic contour of the first theme of the "Nigger" Quartet and the minor theme of the ninth Slavonic Dance of seven years earlier are strikingly similar:



Pentatonic themes, such as the quartet theme quoted, were frequently used by Dvořák during his first two years in America, but after that he appears to have had much less use for them. Pentatonicism was nothing new to him at the time, and it can be traced back to his op. 2, the string Quartet in A of 1862. Even though the folk-songs of Czechoslovakia are not pentatonic, there were plenty of possible sources by which he might have been influenced in his early years, and among them certain themes of Smetana. It is worth noting that he made slightly more use of pentatonic melodies in the years before the invitation to go to America reached him, but this is doubtless a coincidence. It is perhaps rather more significant that the *Te Deum* written shortly before sailing for New York, and performed at his inaugural concert there in place of the Cantata *The American Flag*, is basically pentatonic and quadratonic in all four sections. A possible explanation is that he already knew something of the nature of Negro song—perhaps through having heard the Fisk Jubilee Singers, or having heard about them or their music—and so thought that music in a somewhat similar vein would appeal in America.

It is quite clear, whatever his views may have been on the possibilities of pentatonic scales before 1892, that his stay in U.S.A. provided him with a powerful stimulus in their favour. It also seems clear, taking into consideration melodic, rhythmic and structural aspects, that he was much more strongly influenced by Negro melody than by Indian song. This is borne out by his eulogies over spirituals on several occasions and absence of enthusiasm for Indian melody. To anyone having an intimate knowledge of music of the Indian tribes this is easily understood, although the music may have its fascinations, and Dvořák, according to the accounts we have, found it interesting.

In the minor melodies in Dvořák's American works there are an unusual number of flat sevenths, and few leading notes are used. Flat sevenths are found in spirituals and in Indian song, but are to be found in Moravian and Slovakian folk-song and in Dvořák's earlier music as well. Perhaps the most striking instance is found at the beginning of the D minor Symphony of 1885. Probably his use of the flat seventh while in America was closely linked with his interest in Negro music, but as with syncopations it is impossible to be sure of the origin, for these and several other features of his style might each have originated from one of several sources. Major themes using all notes of the diatonic scale except the leading note, and similarly minor themes without the sixth are fairly frequent in the American period, but uncommon in most of Dvořák's earlier music. Again the influence seems to be his contact with Negro music. Four note melodies are characteristic of the American period, and, with the exception of the *Te Deum*, are infrequently found in Dvořák's earlier

music. But it is very difficult to be certain what particular features of his style are directly caused by his stay in America, apart from his use of pentatonic themes. It is probably true to say that everything he wrote in U.S.A. might conceivably have been written by him had he never left Europe. Even the supposed Indian drum rhythm in the first movement of the Quintet was part of his common stock in trade, and had been used as the basis of a theme in the scherzo of the piano Quartet in E flat of 1889:



and the same dotted rhythm on repeated notes, but written as it happens in dotted crotchets and quavers, had been used two years earlier in the scherzo of the *Terzetto*.

There seems to be no doubt that the theme used in the scherzo of the "Nigger" Quartet, commencing at the twenty-first bar, had an American origin. We are told that it was suggested by the song of "an odd-looking bird, red plumaged, only the wings black". Dvořák jotted down the bird's song as follows but used it in an amended form, as in the second example:



The description of the bird immediately suggests the scarlet tanager, which W. E. Ricker of the Fisheries Research Board of Canada informs me is found in N.E. Iowa, where Dvořák was at the time. If this is the bird which he heard then he failed to notice that its tail is black. The writer has been further helped by Eric Simms of the BBC, who kindly allowed him to hear records of American bird songs, and who has said that although the scarlet tanager is a bird of the tree tops, he has seen one take up a position from which it sang within easy sight from the ground. The bird song is very rapid, has shorter rests than in Dvořák's sketch and consists of five, not four fragments; but Dvořák's first unit of two notes occurs during its course, although not at the outset. It is quite possible that the song undergoes some variation. The American robin has a slower but rather similar song, but here no fragments correspond with Dvořák's sketch. The robin has very little red about it. The Virginian cardinal, although similar in colouring to the description of Dvořák's bird, is entirely ruled out because of the nature of its notes. Stefan in his biography refers to Dvořák's songster as a "damned bird"; perhaps the extreme rapidity of the scarlet tanager's song and its frequent repetition may account for this.

In parenthesis it may be suggested that the dove of Dvořák's symphonic poem *Holoubek*, if not a tame bird, is almost certain to be a turtle dove. The

cooing of the bird in the score is far more like that of a turtle dove than it is like any of the other European species, and the Czech word, meaning "little dove" (not "Wild Dove" or "Young Dove", the usual mis-translations), confirms this view.

Apart from the influence of the spirit, the melodic curves and the scalar characteristics of Negro spirituals, of *Hiawatha*, and of the scarlet tanager, on parts of the E minor Symphony, the Quartet in F, the Quintet in E flat, the American Suite, the Sonatina and the Biblical Songs, H. C. Colles* discerns other forces at work. It is quite possible that Dvořák's sympathy for his coloured students, with their tragic racial history, was partly due to remembrance of times in his own nation's history when the Czechs were by no means equal partners in the Austro-Hungarian Empire. This sympathy may well have led to the enrichment of his own melody, but undoubtedly his homesickness also helped him to express deep emotion. Colles writes:

"But he owes to America that purposefulness in his ideas, that firmness of construction, that determination, as Weber has said before him, to 'make every stroke tell'. These are characteristics clearly evident alike in this Symphony (the 'New World') and his last instrumental works, which include the 'Cello Concerto and the last Quartets'".

Whether or not this change was due entirely to the stimulus of America is a moot point, but there is no denying that the Symphony, the first work to be composed in America by Dvořák, shows a new-found confidence and a dramatic thrust hitherto unheard in his music. Three years in America inevitably left an indelible mark on a vigorous and impressionable man.

* *Musical Times*, June 1941.

The Half-Year's New Music and *The Half-Year's Film Music* (p. 220.)

Compiled by HANS KELLER

With contributions from Paul Hamburger, Donald Mitchell, Erwin Stein, and Godfrey Winham

CONTRIBUTORS

In order to show how little the critical method employed in these tabular surveys depends on the compiler's critical personality, he has decided to step back, upon this present occasion, from the *NEW MUSIC* feature, confining his activity to (1) its editing, (2) the insertion of a few factual details, (3) one or two "compiler's notes" and (4) the contributions to the *FILM MUSIC* survey. It will be obvious at a glance that the contributors' approaches might be expected to vary considerably according to marked differences in cultural background, musical character, age, *etc.*; but what binds this team together is a predilection for factual competence and an aversion to cultural twaddle. The youngest contributor is English and not yet twenty, the oldest is ex-Austrian and will be seventy next year, but in view of their respective *Schönberg* entries, the usual literary reflections on the composer's time- or culture-bound significance evaporate, and parallel observations of two competent musicians take their place: perhaps this survey will help some people to realize that it is absurd to call the *Schönbergians*—*Schönbergians*. Indeed, could the Stravinsky Septet have found a more understanding reviewer than ours—the oldest *Schönberg* pupil alive? In the November issue's "episodical" feature, I shall attempt to examine the contemporary problem of *Schönberg* and Stravinsky in some detail on the basis of the present survey.

Paul Hamburger's contributions are marked by four asterisks, Donald Mitchell's by three, Erwin Stein's by two, Godfrey Winham's by one.

SYMBOLS AND ABBREVIATIONS

- + = major merits
- (+) = minor merits
- ((+)) = very minor merits
- = major defects
- (-) = minor defects
- ((-)) = very minor defects

These evaluating symbols are employed in a scale from 1 to 3. *G* is a work of genius; strokes of genius are indicated by the same symbol in brackets: (*G*). A further differentiation is possible by way of double brackets: ((*G*)). The same principle applies to *M*(asterpiece) and indeed to *S*(core), which symbol means that the score or music in

question has been read (superficially or partly so in the case of brackets, very cursorily in the case of double brackets).

- P = first performance, *première*
 EP = „ Engl. perf.
 EuP = „ European perf.
 LP = „ London perf.
 CP = „ concert perf.
 BP = „ broadcast perf.
 PLP = „ public perf. in London

In the *Analytic* column, major keys are denoted by capitals, minor keys by small letters. In the *Press* column, the evaluating symbols represent the press reactions, and the initials of generally known critics follow the initials or abbreviations of their papers or journals. According to our usual practice, the anonymity of the *Times* critics is disregarded whenever possible.

INCLUSIONS AND EXCLUSIONS

Since no important first performances of old(er) music are in (past or future) sight, there will be space in our November feature for the promised statement of our principles of inclusion and exclusion: our method has meanwhile become fairly complex and a description of it would overburden the present survey; besides, it must be confessed that on this special occasion, the selection of items has partly been influenced by the compiler's temporary retreat from the scene of critical action. Two points, however, should be noted immediately. First, the fact that a given piece has received, or will be receiving, a competent review elsewhere (see, for instance, Donald Mitchell's "First Performances" feature in *The Musical Times*) tends to make for its exclusion from the present feature—except in certain special cases, *e.g.* works of genius and masterpieces. Secondly, if attention has once been drawn to an important new talent, it (he) may have to wait some time until his work can again be included, even though he is more than fulfilling his promise. This regrettable, spatial consideration applies at the moment, above all, to Don Banks (see Aug. '53 MR, p. 210), who has developed into an outstandingly accomplished composer with a quite exceptional ear for texture.

If no unforeseen past masterpieces emerge within the next three months, our November feature will find space, finally, for a report on what our American contributor in Vienna, H. C. Robbins Landon, considers an important first Austrian performance.

COMPOSER	WORK	PERFORMANCE
****Peter Cowderoy.	Songs: --(+). "Ode", "Wood", "The Loom of Dreams", "Gipsy Song".	P: Queen Mary Hall, 20.5.: +. Marianne Mislav-Kapper with the composer.
*Luigi Dallapiccola.	<i>Quaderno Musicale di Annalibera</i> for pfte.: ++(+)-. 1952 ("ritoccato nell' estate 1953"). 11 mvts.: <i>Simbolo; Accenti, Contrapunctus I; Linee, Contr. II (Canon contrario motu); Fregi, Andante amoroso e Contr. III (Canon cancrizans); Ritmi, Colore, Ombre; Quartina. S.</i>	EP: TP, 21.1.: ++(-). Pietro Scarpini.
*Luigi Dallapiccola.	<i>Tre Poemi</i> for soprano & chamber orch.: ++(-). Joyce, Michelangelo, Machado (all in Italian).	EP: TP, 16.3.: +(-). Emelie Hooke & Boyd Neel orch. under Scherchen.
***Peter Racine Fricker.	Pastoral for 3 flutes (1954): ++.	P: Morley College (students' concert), 29.5.: +.
****William Harris (young London composer).	"The Flute of Nectaire" for piano; an Intermezzo after Anatole France, based on an episode from <i>La Révolte des Anges</i> : --(+)(+).	P: Recital Club, 17.6.: +. Robert Wilson.

	ANALYTIC FEATURES	PRESS	COMMENT
5.: +. with	Effusive late-romantic style: —. Most recent models Wolf, Tchaikovsky, early Vaughan Williams. Devices employed too frequently: major-minor changes, the French sixth, semi-tone modulating sequences: —. Passable declamation: (+).		As primitive, but more civilized than most contemporary English song-writing. Therefore rather harmful to taste of amateurs for whom primarily intended, tho' composer's good faith unquestionable.
Pietro	A novel & strongly integrated suite-form in strict & mostly masterly "combinatorial" 12-tone technique. I (d'v'ping var's of accomps. to metamorphoses of BACH with implied diametrical tonality e♭-a: ++), VIII (Bartókian <i>scherzo</i> : ++) & X (Sonorous ternary <i>grave</i> of which B-section is a var. of II) are extended forms; II, V & IX are excellent bagatelles; III, VI & VII slow ctp'l. forms displaying more technique than their statements require [+ -], IV a minute 2-part binary rel. to I [(+)] & XI a lyrical epilogue [+]. Pfte style: ++.		Among this remarkable work's distinctive features are (a) convincing quasi-tonal functions: I, II, VII, IX & X all help to estab. e♭ as "tonical", (b) subtle recap. elements in IV & X, IV having the feeling of a rondo-return; (c) continually implied variation form: most of the shorter mvts. are equal-halved binaries &/or begin with same 1-row (B♭, C♭, E♭, G♭, A♭, D♭—whence e♭). Mvts. vary greatly in weight, but the only major flaw is the technique-consciousness of III, VI & VII (cf. the obsessionally canonic "Goethe-Lieder" [+ - -]).
melie orch.	I.: An initially expansive melody incomprehensibly collapsing into a pedal-coda almost as long as the rest: + -. II.: A complex form with <i>riornello</i> dvpts. of its opening motif: ++ [(-) ?]. III.: Concisest, clearest & best: (M). Instrmntl. intro. [++ +] returns (varied) as coda.		In the style but only partly on the level of <i>Il Prigionero</i> (cf. H.K. in MR, Aug. '50, pp. 210 f.). There is not much contrast within, and almost none between the mvts. (all slowish).
ents'	Tight in form (exp. with 2 fugatos, free middle section compressed recap.): +; distinguished themes: +; sound finely calculated throughout: ++.		In the flute-world, as elsewhere, 3 parts are easier to handle than 2. A slight, occasional work for which, however, an occasion should now and again be made.
+	Concentric chromaticism on tonic d (F♯, f♯) at beginning and end; modulatory episodes in rambling rondo structure: —. Main 3-note motif (f-e-d), "cleverly" disguised in episodes [(+)], establishes superficial monothematic pattern, but does not achieve structural unity: —. Good piano-writing: (+).		Vaguely descriptive, atmospheric. Influences: Ravel, French post-impressionists. Undoubted talent may respond to strict training, especially in c'tp't.

COMPOSER	WORK	PERFORMANCE
*Carl Nielsen, whose tragic decline from his 4th (1906) str. 4tet's outstanding talent seems to have been the first and perhaps most disastrous of this century's victories over music.	Symphony No. 6 (1925): (+) — —. 4 mvts.	EP: TP, 29.3: +(-). RPO under Anthony Bernard.
*Franz Reizenstein.	Concerto in G for vln. & orch. (1954): ++(-). 3 mvts., last 2 played without break. Pfte S.	P: TP, 26.2. Thomas Matthews & LPO under Mosco Carner (not heard; repeat perf. next eve.: +).
*Humphrey Searle.	Symphony: ++---. Op. 23 (1953). S.	Tape of P: Hamburg radio, 15.1: ++(-) (-). NWDR sym. orch. under Scherchen. EP: TP, 1.6: +(-). LPO under Boult.
*Mátyás Seiber.	Concertino for cl. & str.: +--. 5 mvts.: <i>Toccata, Variazioni Semplici, Scherzo, Recitativo (Introduzione) & Finale</i> . Arr. 1951 from a <i>Divertimento</i> for cl. & str. 4tet written during a 24-hr. train journey in 1926 (except <i>Finale</i> (1928)). Pfte S.	CP: Wigmore Hall, 11.5: +- Gervase de Peyer & the Leppard chamber orch. under Raymond Leppard.

	ANALYTIC FEATURES	PRESS	COMMENT
RPO d.	Meandering tonal structures, wildly fluctuating norm of dissonance, constant formal swindling: --. I. Intramusically impossible form & key-play, whatever the programme: --. Some ideas: (+). II. Infantile humour: --- (cf. fl. C'to. (1926): (+) --). III. Slow fugue which (as usual with N.) doesn't know what to do after exp.: (+) --. IV. Already inconsistent th., to ill-assorted var's: (+) --.	MT, D.M. (May): -- +.	A typical example of the Sym's irresponsibility is the very opening's complete failure to introduce the (empty) main theme.
Mat. Mosco nt perf.	Flexible (Hindemith-V. Williams) chromatic g(G) with natural modal infl's: ++. I.: Son. with 1st subj. also appearing in (Bb) 2nd group: ++ ((-)). II(Eb): Original A-B-A-B-A-B, each stmnt. more compressed than the last: ++. Dvptl. B accel's to <i>quasi allegro</i> , followed 1st 2 times by <i>cadenza</i> -like lead-back, 3rd time by: III.: Long son. in 3/4: +- -. 1st subj. based on II's B, 2nd on II's A, but impnt. new mat'l in trans. (which returns as lead-back to recap., wherein 2nd subj. comes 1st: ++).	L, D.H. (4.3): "... too rhapsodical and lacking in a sense of direction".	A genuine c'to whose naturally eclectic style allows its 1st 2 mvts. to maintain a high level of melodic invention & formal precision, tho' emphasizing III's over-dvpt. & relative lack of character.
radio. WDR rchen. LPO	Basically a compression of 3 mvts. into 1--i.e.: Exp. (sonata), Dvpt. (slow mvnt.), Recap. (ternary scherzo)—tho' with extended ctppl. lead-back & framed by intr. & <i>coda</i> stating a grandiose motto-theme, to which the work's centre (the slow mvnt.'s fast central interlude) also reverts. [Obsessive Liszt infl. in every stylistic respect.] 1st mvnt.'s 2nd subj.'s recap.-augmentation recalls Sch'b'g's 1st chamber Symphony's slow mvnt.	L, D.H.: +. MT, D.M. (July): - (+) (+).	Tho' predictably over-unified and under-articulated by the tonerow entirely based on BACH, a largely inspired form; but unfortunately one frequently can't hear the music for the notes.
+ the under	Hungarian neo-classical chromatic/g g with surface modalisms: +- . I. Sonata: 2nd (really main) subj. precedes 1st (merely scalar) in recap. Some transitions in wrong-note technique: -. II. Symmetrical th., primitive var's, but textures & ctppt.: +. III. Light tho' "spiky": +. IV. <i>Cadenza</i> with punctuating 4th chords: (+). V. Newer & harsher, but too long: +-.	DT, R.C. (12.5.): +. MT, D.M. (July): - (+).	Obviously Seiber, energetic, with much good ctppt. & texture, but also with primitive forms, schematic key-relations & various period mannerisms. Now that S. is sufficiently recognized for even such rather stiff early works to become known, perhaps we may hope for 1st Engl. perf. of several impnt. recent ones.

COMPOSER	WORK	PERFORMANCE
**Arnold Schönberg (composer and librettist).	<i>Moses und Aron</i> , opera in 3 acts (textually complete), the 3rd uncomposed: G. M. 2nd act's music completed 10th March, 1932, at Barcelona. S of 2nd act's "Dance round the Golden Calf".	Concert P: Hamburger Musikhalle, 12.3., Sym. Orch. of NWDR, Hamburg, under Rosbaud [+++], with combined Choruses of Radio Hamburg & Cologne [+++] and speaking chorus of Staatliche Musikhochschule, Hamburg [+++], the soloists [+] incldg. Hans Werner Fiedler (Moses: speaking rôle) & Helmuth Krebs (Aron). Broadcast from German, French & Austrian stations.
*Arnold Schönberg.	<i>De Profundis</i> (Psalm 130): G. M. Chorus <i>a cappella</i> , S.S. A.T.B.B. Op. 50b (completed 2nd July, 1950). 4'. A setting of the Hebrew words, dedicated to the State of Israel; his last compl. work. S.	German BP: Nordwestdeutscher Rundfunk, 18.3. (Unperformed in this country.)
***Arnold Schönberg.	<i>Dreimal tausend Jahre</i> for mixed <i>a cappella</i> chorus (1949), Op. 50a: G. M.	German BP: Nordwestdeutscher Rundfunk, 18.3. +(-)? (Unperformed in this country.)
*Nikos Skalkottas. The S. Archives' estimate of his total output now "exceeds the 150 opus mark", counting collections such as 36 Greek dances & 32 pfte. pieces as one work, & including numerous works written in modal, tonal & 12-tone systems as well as via his individual extensions, combinations & variations of these. Additional items include ballets arr. from his orchestrations of Bartók & Stravinsky.	"8 Variations on a Greek theme" for pfte. trio: G. M. S.A. no. 43 (1938).	German BP: Hamburg Radio, 18.3: ++.
**Igor Stravinsky.	Septet for cl., hn., bn., pfte., vln., vla. & vlc. (completed February '53): G. (M). [Compiler's note:—Official duration: 11' 30"; Boulanger's duration: 12' 8"—quite a difference in view of the concise structures.] S.	EP: TP, 23.5. Virtuoso Chamber Ensemble under Nadia Boulanger: ---. (Denise Matthews: +.)

	ANALYTIC FEATURES	PRESS	COMMENT
Musik- ch. of r Ro- com- Ham- -] and Staat- Ham- ts [+] Fiedler & Hel- Broad- ch &	Texture: astonishing trans- parence despite enormous com- plexity; essentially chamber- musical, even where the solo- ists are thrown into relief against, & yet blend with, the speaking chorus. Form: like- wise, clearest-cut sections des- pite their complex dvpt. Range of expression from utmost ten- derness to the most brutal violence.	Andrew Porter in T & NSt&N (20.3.): +++. MT, Geoffrey Skelton (June): + + +. [Com- piler's note: the latter article, <i>Schönberg's</i> <i>"Moses and Aaron"</i> , lacks technical com- petence.]	However regrettable, the absence of the 3rd act does not leave a feeling of incompleteness.
West- 18.3. ntry,	BS: E♭, A♯, G♯, E♯, D♯, B♭; G♯, B♯, C♯, G♯, F♯, D♯. Integra- tion of <i>Sprechstimme</i> & song: + + +. Complex ctptl. build- up to increasingly harmonic climax: + + +. New & imptnt. dvpts. of S.'s 12-tone style & technique.	MT, D.M. (May): G, M.	A nowise minor work showing the progress of S.'s fourth (Compressionist) period in full swing. Most significant is the extremely economical harmonic structure—one of many new features requiring more detailed discussion.
West- 18.3. in	A gentle, swift-moving piece of vocal, dodecaphonic poly- phony, predominantly lyrical in conception; the close texture relaxed at one stage, when the chant-like character of the bass line is revealed.		The form of this piece defeated me, but I was left with a clear impression of its inspired con- tent.
Radio.	Skalkottas' own "system" (evi- dently related to the 12-tone technique) here reveals amazingly varied & far-reach- ing potentialities in a simple symmetrical tune. Each "variation" is a different form based on a compressed series of 2 or more variations (2½ in the 1st). While the melodic, har- monic & rhythmic invention is rich & masterly, it is the tex- ture which succeeds where masters have failed—e.g. in the extended, slow penultimate mvt.'s mutes & double stop- pings.		More original than Berg, less specialized than Webern, Skal- kottas seems the only Schön- berg pupil to have reached a completely independent & com- prehensive mastery. Tho' this is the most substantial work of his which we have yet been able to hear, both internal & external circumstances suggest that even greater works are still unknown.
Ham- Nadia Denti	I.: sonata <i>allegro</i> . II.: passa- caglia. III.: gigue. Bitonal serial technique producing the closest ctptl. thematicism. Ori- ginal & transparent texture (II!): M.	ST, E.N. (30.5.): + + + ? MG, A.J. (31.5.): (M), (-)? T & T, Mo.Ca. (5.6.): M. MT, D.M. (July): (G), (-).	The fugues of III, the dvpt of I, & the canons of II show the complexest ctptl. mastery.

The Half-Year's Film Music

FOR introductory remarks, see The Half-Year's New Music on pp. 212-3.

D=Director, PS=Press Show, TS=Trade Show.

DATA (composer first)	FILM MUSIC	AND	BEYOND
Georges Auric: <i>Father Brown</i> ; +-. Heard at Plaza Cinema, 11.6.	21 entries of transparent texture and conventional structure oscillate stylistically between eclecticism and downright <i>pastiche</i> , beside treating a Viennese operetta-phrase in various ways, e.g. <i>à la gavotte</i> . Ad composer's pet keys: Auric's seems to be G, in and outside the cinema.		See <i>Auric</i> entries in MR, August '53, pp. 222f. Meanwhile, as our symbols show, both the harmful & the beneficial influence of Auric's film music seems to have increased. He is writing more film scores than this column may permit itself to discuss: hear <i>The Wages of Fear</i> .
Georges Auric: <i>La Fête à Henriette</i> : +++-. D: Julian Duvivier. Cameo-Poly Film Distrib's. Heard at Cameo-Polytechnic, 12.6.	A first-rate parody of film music, marred only by the fact that the composer has to lay it on thick—otherwise his audiences might not get the point.		Its very crudity makes this ironical effort a better negative text-book for composers & listeners than is Malcolm Arnold's subtle <i>Captain's Paradise</i> (see MR, Aug. '53, p. 222). Hollywood, hark!
Alan Rawsthorne: <i>West of Zanzibar</i> : (G), +++-. D: Harry Watt. c: Mathieson (RPO). Sound Supervisor: Stephen Dalby: ---. Recordist: William Howell: ++++. GFD. Heard PS; sound projection: +-.	9 entries, highly integrated thematically & harmonically, are largely obliterated by accompanying noise. There is too much empty, tautological descriptive music, but the stature of the mind behind the score is apparent in at least half of the economically distributed numbers.		The eighth piece, 18 seconds long, combines lyricism, drama, & an anticipatory dirge in one of the concisest ternary forms ever written. The time-limit seems to have inspired the composer; may this piece inspire other composers' time-limits! His treatment of the basic motif, too, ought to reach extra cinematic ears.
Roman Vlad: <i>Knave of Hearts</i> : -(+). D: Rene Clement. Recordist: Cecil Mason. Transcontinental Film Prod's. TS: Studio I, 25.5.	The record number of 51 entries is built up as a clever, but primitive motto structure in ternary form, largely on & round other people's music, jazzing about ironically and the like.		Very much like Vlad's <i>Domenica in Agosto</i> , this score is an excuse for not composing; in either case, Vlad's chief labour seems to have consisted in transposing everything to G or g (why?). May we remind this outstanding talent that it is its duty to say what it has to say?

The Vienna Festival: 29th May—30th June

ONE important fact emerged from this year's *Wiener Festwochen*: no other Continental festival approaches it, either in the quality of its musical programmes or in the generally high standard of execution which prevailed throughout. The amount of concerts given in the space of three weeks was simply staggering. On an average night one could choose between the *Staatsoper* in the Theater an der Wien, the *Volksoper* (largely operettas at this time of year), a Mozart opera on the terrace of the Schönbrunn palace, a Haydn concert in the Musikverein, or part of the Alban Berg cycle in the Konzerthaus. On Sundays and holidays there were masses *inter alia* by Palestrina, Albrechtsberger, Joseph and Michael Haydn, Mozart, Salieri, Stüssmayer, Schubert, Dvořák, etc. This report can at best touch on the most important features.

In planning and organizing any large series of musical events, the primary concern must be the content of the programmes, and in this connection a difficult question arises: what is the artistic purpose of an international festival of music? There would seem to be three possibilities: (1) restriction to the music of one composer, e.g. Bayreuth; (2) restriction to one particular, specified aim, e.g. Donau-Eschingen, where the primary purpose is the presentation of modern music; or (3) the type of festival represented, with varying degrees of success, by Salzburg, Vienna and Edinburgh, i.e. a "mixed" programme designed to appeal to a wide group of musicians and music-lovers. If we compare the Salzburg Festival with that of Vienna, the superiority of the latter becomes evident. It is a great mistake to suppose that Americans, Germans or Englishmen will travel distances up to 3,000 miles to hear Beethoven's Fifth, Handel's *Messiah*, Schubert's *Unfinished* and Dvořák's *New World*—the average fare with which Salzburg expects to charm the barbaric foreigners (who, apparently, are not supposed to have heard these works before). Eventually, though it may take several more years of such programmes, Salzburg will find itself giving a small, provincial festival of no interest to anyone further away than Linz. This danger is, moreover, intensified by the fact that the really interesting works of Mozart are, without exception, entrusted to the Mozarteum Orchestra under Joseph Messner or Bernhard Paumgartner, at whose hands they receive sloppy, under-rehearsed, amateurish performances. The time is long past when the "uncultured foreigners" were willing to put up with untuned trumpets and scratchy fiddles, in order to soak up the enchanting atmosphere of a serenade concert held in the Felsenreitschule: they can hear K.183 or 201 better played in London, New York, or Darmstadt. What has made the Vienna (and indeed the Edinburgh) Festival so successful is the judicious combination of old and modern music, of programmes for the connoisseur as well as those for the less curious concert-goer; and in Edinburgh and Vienna it is the works for the connoisseur that receive the most lavish preparation.

The two focal points of the Vienna Festival this year were (1) a cycle of all the music of Alban Berg except that written for the stage and (2) a Haydn festival, given by the Gesellschaft der Musikfreunde in connection with the restoration of Haydn's skull to the rest of his bones. This latter was a revolting orgy of floodlights, flash bulbs, movie cameras and self-satisfied back-slapping, which ended in a ceremony in the Bergkirche at Eisenstadt which is better not described. Suffice it to say that Hollywood never surpassed the display of bad taste to which we were treated (one detail: a huge movie camera was built into the pulpit).

The Haydn festival was a curious blend of stupidity and luck. When the programmes were announced, there was no Haydn symphony scheduled; we were offered *The Creation*, *The Seasons*, Beethoven's Ninth (!), the *Missa Stae. Caeciliae*, the operas *Orfeo ed Euridice* and *Lo Speciale*, an evening of concert, and two concerts of chamber music (quartets, songs, smaller choral pieces, two *Notturmi* for the King of Naples, etc.). Part of the local press reacted so violently that a Haydn symphony (any old one—it turned out to be no. 99) was hastily inserted before the Beethoven. To understand why no Haydn

symphony was originally scheduled, and why it was found necessary to play Beethoven's Ninth (for the nth time this year), it must be realized that the concert-going Viennese dislike Haydn, or, at best, tolerate him in the form of the "Surprise" Symphony: when this work was played recently, the programme notes described it as "one of the few Haydn symphonies which has outlived the taste of the day [*Zeitgeschmack*]". The leading music critic here, Hofrat Dr. Ullrich, who writes under the initial "Y" in *Neues Österreich* and who is the determined enemy of all modern music (Menotti and a few others excepted), tore *Orfeo* apart, as was expected, but as he described the towering, eight-foot Bösendorfer piano used for the *continuo* as a "cembalo", one is inclined to wonder if he attended the concert. I suspect that the Viennese dislike Haydn because he is too baroque on the one hand and too modern on the other. Moreover, it does not help the cause to play *Lo Speciale* in a *kitschig* arrangement for the Vienna Boys' Choir, with two pianos instead of the orchestra part. The surprise of the Haydn festival was the fact that the public reacted most favourably to the unknown works. *Orfeo*, written for London in 1791 but first performed at the *Maggio Musicale*, Florence, in 1951, was given its first Austrian performance; the excellent cast included Vilma Lipp (Genio), Theresa Stich-Randall (Euridice), Julius Patzak (*Orfeo*) and Alfred Poell (Creonte), under Robert Heger. Despite huge cuts, some of which were justified and others absurd, the average critical opinion ("Y" notwithstanding) was that *Orfeo* was a work of major importance which should have received its Austrian *première* on the stage at Salzburg and not in the concert hall of Vienna. The climax of the Haydn festival was, however, the magnificent *Missa Stae. Caeciliae* (c. 1773), which received a hearty performance under the Italian conductor, Nino Sanzogno. Patzak again demonstrated his affinity for Haydn: it is a pleasure to hear a singer who knows enough to execute all the *appoggiature* properly. One critical comment: I wish conductors would learn that 2 oboes cannot compete against 14 first violins; the wind parts must be doubled, even tripled, in large performances.

The State Opera offered a new production of Handel's *Julius Caesar*, apparently based on the Hans Hagen arrangement published by Peters, although the programme left this to one's imagination. The Theater an der Wien was the ideal size for a Handel opera, and the harpsichord was audible throughout the house, even when playing *continuo* with a single 8' stop. But the production of a Handel opera is at best a difficult problem, and the staging (men *à l'antique*, women in costumes of George II's era!) left much to be desired. Karl Böhm, who is again director of the Opera, elicited gorgeous sounds from the Vienna Philharmonic Orchestra, and the cast (Seefried, Höngen, Dermota, Schöffler, Frick, Berry) could scarcely have been better. Unfortunately, no one except Seefried and Höngen had any idea of such matters as correct realization of the *appoggiature* (i.e. *e-c-c* = *e-d-c*) and the ornamentation of the *da-capo* aria: as a result, many of the *arias* written in the usual A-B-A form were shortened to absurdity by leaving out the B-A part entirely; or if the second "A" section was done at all, it was usually limited to the *ritornello*. There are four horn parts in Handel's score, an innovation which, however, remained on paper, as two of the G-horn parts were assigned to trumpets; this was quite unnecessary, as there are a number of expert horn players in Vienna who are quite capable of negotiating the high *g*'s that Handel calls for. It was a joy to hear this wonderful score, which contains pages of heavenly beauty; but it is no longer possible to do a Handel opera without qualified musicological supervision, and this factor was conspicuous by its absence.

The Konzerthaus, which sponsored the Berg cycle, and to which we are indebted for most of the modern music played in Vienna since the war, sponsored the first performance of Monteverdi's *Orfeo* in the realization of Paul Hindemith. For this evening, the concert-platform of the Grosser Saal was turned into a stage with simple, effective sets. *Orfeo* received all the lavish musicological preparation so lacking in the *Julius Caesar*, for Hindemith's version is not a modernization *à la* Orff, but an attempt to reconstruct the original score. The Konzerthaus must have incurred fantastic debts in the preparation of this opera, for most of the instruments were either specially constructed

(e.g. the organo di legno, built for the occasion by Professor Josef Mertin) or recruited from museums (e.g. a marvellous regal of 1556, borrowed from the monastery of Lambach). Two enterprising players from the Vienna Symphony went to the museum here, and copied several of the sixteenth-century *cornetti* (wooden trumpets with finger-holes) in wax, from which models were made; but despite incessant practice they could not manage to master the instruments, and in the performance English horns were substituted. There were other compromises, too: Monteverdi calls for 10 *viole da brazzo*, but there were only a handful of players available; and as result, the trumpets (clarini) and trombones were too loud for the delicate string tone and had to be muted, whereas the famous *Orfeo* preface specifies that muted trombe as well as an open clarino should be used. The old string instruments¹ came from the collection of Nikolaus d'Harnoncourt, a young member of the Vienna Symphony, who has gathered about him a group of musicians who have mastered these instruments. The sound of the gambas was entrancing, but, in their reduced numbers, far too small for the hall. The realization has its ups and downs: Hindemith's counter-melodies are not always, one felt, in the best taste (especially that allotted to the organo di legno in the last act). The performance suffered from inadequate vocal material: only the *Orfeo*, Gino Sinimberghi, had the "white" sound and the light dexterity which the parts would seem to require. Nevertheless, it was an evening long to be remembered. Certain Monteverdi experts would have benefited from the experience, for there were no misprints, no unintentional parallel fifths and octaves in the *continuo* part, and no tasteless dynamic marks—features which seem to be a *sine qua non* of Monteverdi realizations these days.

One concert of the Berg cycle was cancelled, as a result of which the string Quartet, op. 3, was not played; but with this exception, we heard all his printed works except *Wozzeck* and *Lulu*. Exceptional performances: the violin Concerto (Arthur Grumiaux, Vienna Symphony, Szell), the *Kammerkonzert* (cond. Michael Gielen). The cycle was undoubtedly an achievement of the first order, and yet a word of warning seems to be necessary: the public is being told, these days, that Berg was the real genius of the 12-note school, the apostle who will spread the word to audiences who still shudder at Schönberg and Webern. In other words, it is Berg who is expected to bring in the marks, schillings, pounds and dollars. It has been discovered, for instance, that *Wozzeck* is the operatic masterpiece of *Zwölftontechnik*. To anyone who knows Schönberg's magnificent monodrama, *Erwartung*, *Wozzeck* loses some of its much-trumpeted originality (e.g. the drowning scene). This is not intended to belittle Alban Berg as a composer; but it would be unfortunate if Schönberg were to be classed as a talented originator whose ideas first reached their fruition in Berg, and this theory is more widespread than might be imagined.

Space prohibits giving the remaining Konzerthaus concerts the attention they deserve. Two highpoints: Ernst Křenek's *Medea*, a powerful monologue for mezzo-soprano and orchestra; this is a sort of modern *Ah, perfido!* with traces of *Erwartung*; it was given a stunning performance by Blanche Thebom (Vienna Symphony, Hollreiser); at the same concert was the *première* of *Eucharistische Hymnen*, subtitled *Eine volkstümliche Kantate*, by Friedrich Wildgans; scoring: soli, chorus, 12 brass insts., double bass, 3 pianos and percussion; Latin text, approximately reproducing the form of the Roman Catholic Service. The work reveals enormous technical knowledge and a brilliant wit—one of the best pieces to come out of Austria since the war. Performance in England recommended.

A newly discovered Mass in D by Antonio Salieri was played in the Minoritenkirche, for which church the work was written. The Mass is dominated by trumpets and drums, which do not, however, hide the threadbare melodic patterns. Lowpoint: the soggy fugue at the end of the *Gloria*.
H. C. R. L.

¹ *Inter alia*: Antoine Veron, Paris, 1735; Ludovicus Guersan, Paris, 1742; anon. Brescia, c. 1580; Jakob Precheisen, Vienna, 1670; double-choir lute by Mathaeus Stautinger, Würzburg, 1750.

Concerts

HALLÉ

IN addition to a consistently high standard of orchestral playing, there has been much of unusual interest in the present Hallé season. A fair proportion of unhackneyed, known works were given and William Alwyn's second and William Wordsworth's third symphonies, Lennox Berkeley's piano and Alban Berg's violin concertos all had first Manchester performances. The Alwyn Symphony was given a world *première*. Like so many modern symphonies, this work exposes, at a first hearing, its weakness of structure, yet hides, beneath a mass of episode and over-complex orchestral devices, any bones, strength and connective tissue it possesses. There are two movements only; during each one felt that something was being illustrated rather than conceived or generated—a film story perhaps. One perceived more easily the good qualities and essential features of the Wordsworth work. It is a rag-bag of quite lovely orchestral bits and pieces, not always unrelated to each other and has a really glorious final tune with which the composer almost succeeds in rescuing the work from last-movement troubles. The Mozart piano Concerto in G (K.453) also had its first Manchester performance. How it can have been so long neglected is beyond understanding. Perhaps because of the simplicity of the solo part—Mozart wrote the work for a pupil (Barbara Ployer) and it is laid out with few calls on technical virtuosity—it has purposely not been cultivated by concert pianists. Be that as it may, the work is a gem and Denis Matthews gave it a very beautiful performance equally beautifully accompanied by Sir John and a handful of players.

Listening, for the first time, to the Mozart Concerto on the same night as one of the modern symphonic works, the inescapable question posed itself. How is it that a simply scored concerto by Mozart can reveal a world of beauty without parading anything not generated by the basically simple musical ideas used, whereas works in which the members of the orchestra were sweating at the top of their virtuoso bent could leave an impression of a good deal of attractive sound, but be meaningless as a human experience? One begins to think, in the presence of music by Alwyn, Wordsworth, Berkeley, and some others of their generation, that the kind of world and experiences these artists have been born into, are producing human reactions incapable of being distilled into music. With Mozart we have the genius-craftsman who could polish a single gem of inspiration into a self-contained jewel. The modern symphonist produces often enough a whole bag of mixed and colourful trifles which trickle through our fingers as we try to grasp them.

According to accounts the Hallé performance of Mahler's ninth Symphony was outstandingly good. The occasion was advertised as being shared by Barbirolli, who was to conduct the work, and Neville Cardus who was to talk about it. Without shame and without regret, the writer has to report that he deliberately stayed away. For the benefit of concert societies, and any other speakers prepared to take a cue from this odd affair, he offers his reasons: A symphonic composition is a communion between composer and listener; if it is not that, it is nothing. What a critic or commentator gets from Mahler is his business; if, as in this case, he is a good critic and an informed commentator, he should utter what is to be uttered elsewhere, and we, with our personal reasons for wanting to listen to Mahler's ninth Symphony, should heed his words or not as we think fit. We should never be asked to attend a performance and be obliged willy-nilly to be subjected to a softening up or preparation process. This is an incredible presumption affecting composer, interpreters and listeners alike with its patronizing odour. Further, any platform artist who presumes to perform at a first-class concert should be a virtuoso regarding some instrument of communication other than the pen. Concert-going is an expensive business and the music lover wants what he pays for.

A memorable moment came when orchestra, choir and audience paid tribute to Kathleen Ferrier at a performance of the Fauré *Requiem*. Sir John Barbirolli, conducting with a tense restraint, was himself emotionally touched—and possessed: he produced a truly magnificent performance.

J. B.

FIVE CONCERTS PRESENTED BY THE BBC THIRD PROGRAMME

ROYAL FESTIVAL HALL, 6TH, 12TH, 19TH APRIL, 3RD, 10TH MAY

IN addition to performances of repertory works—the best of which was Serkin's magnificent rendering of Beethoven's G major Concerto—this enterprising series presented three large choral works written within the last six years. Seiber's Cantata on a passage from Joyce's *Ulysses* impressed once again with its solid structure, clever use of various methods of composition, and, in places, its inspiration. Richard Lewis was a brilliant narrator in a well-studied performance under Hans Rosbaud. The first English concert performance of Dallapiccola's one-act opera *Il Prigionero*, which had its *première* at Florence in 1950, revealed a masterpiece which, in our opinion, is going to stay in the operatic repertoire. The gruesome action that depicts the hopes and fears, before his execution, of a prisoner of the Spanish inquisition, is easily applied to our own struggles for personal and political freedom, and will, one is afraid, remain topical for some time to come. The dodecaphonic score is a marvel of economic thinking and dramatic effect. The mood is Berg's, the invention definitely is not. Scherchen knew the score inside out and conducted with great verve. He was well served by the R.P.O. and Magda Laszlo as the Mother; Helmut Krebs as the Prisoner was musical but not in good voice.

Messiaen's *Turangalila* (the name denotes a type of Indian love-song) *Symphonie*, which had its first English concert performance with the L.S.O. under Goehr, proved an insupportable hotch-potch of styles, from Franck to Ravel, and again to Reynaldo Hahn. Its garish orchestration includes a new electronic instrument, the *Ondes Martenot*, which sounds like a singing saw. A sort of ham-fisted cyclicism is established between the ten movements by a primitive, cinematographic "Leitmotif" which never develops. The press, apart from the non-committal *News Chronicle*, unanimously condemned the work; the fiercest, and fairest review being Andrew Porter's (*Express*, 13.4) ("... this symphony was not modern music, but cheap, sentimental tunes, plastered thick with noise and orchestral colour...").

The first concert of the series was an exact replica of Schubert's only public recital, on 26th March, 1828. The experiment was worthwhile, if only to bring home to us, in a live performance of 2½ hours' duration, what Schubert considered effective on such an important occasion. We would nowadays certainly include the E flat Trio and the G major Quartet in a commemoration concert; but we would, rightly, choose different songs, and would, wrongly, omit the choral *Ständchen* and the *scena* for tenor, horn and piano, *Am Strom*. In the latter, Richard Lewis and Dennis Brain were obviously enjoying themselves, while Francis Loring was ill at ease in his group of *Lieder*. The Robert Masters Piano Trio and the New London Quartet gave first-rate performances of strenuous works under difficult conditions.

P. H.

BBC: DVOŘÁK COMMEMORATION

ROYAL FESTIVAL HALL, 12TH, 19TH, 26TH MAY AND 2ND JUNE

ALL EXCEPT SECOND UNDER SARGENT

THE first night (*Carneval Overture*, cello Concerto, D minor Symphony) was distinguished by a thrilling fight between Sargent and Fournier from which the former emerged as indisputable victor and the music as indistinguishable victim, suffering as it did at the hands of both the right- and the wrong-doer. Even Fournier, that is to say, misbehaved himself in the circumstances, attacking the second subject with a masculine upbeat (a double offence, first because an upbeat is an upbeat, and secondly because this upbeat is *pp*), and regarding "*molto appassionato*" as a *tempo* direction in the course of the slow movement.

At the second concert, Kubelik conducted a cut concert version of *Rusalka*, Gré Brouwenstijn singing the title part, Laelia Finneberg the Foreign Princess, Noreen Berry the Witch, Rowland Jones the Prince, Norman Lumsden the Watersprite, and Francis

Loring the Hunter, with Pamela Bowden, Marion Lowe, and Adrienne Cole as the Wood-nymphs. Containing stretches of boredom and many a stroke of harmonic genius, Dvořák's structure suffers from unresolved conflict between "number" opera and Wagnerian thorough-composition* and thus fails in its entire form since the build-up of tensions and discharges is inconsistent, developing within contradictory terms of reference so far as its rhythmic structures are concerned. Needless to add, the beauties of the score would justify its repeated revival.

True to its ordinal number, the Third programme offered the rarely-heard *Othello* Overture beside the *Te Deum* (Schwarzkopf, Boyce, BBC Chorus & Choral Society) and the soprano *aria* from the 2nd number of the *Spectre's Bride* cantata, with the popular third "Slavonic Rhapsody" and the G major Symphony as popular corner-stones. Revolutionary (if stylistically perturbing) strings of consecutives in both the Overture and the *Te Deum* (where we heard "majestatae" instead of "majestatis"!) seemed to go unnoticed by our colleagues' resistant ears, despite the fact that for a moment or two one might just as well have been listening to Puccini fifths. Nor can I find any reference in the Dvořák literature to the G major Symphony's pentatonic construction of the principal subject's main theme. Likewise neglected, though of supreme historical importance, is the tonic return of the first subject at the beginning of the development. In Beethoven's op. 59, no. 1, this procedure (which recalls the sonata-rondo with its return of the theme after the exposition and before the central episode) goes to form a mental bridge between the absent repeat of the exposition and the development. In Schumann's A major string Quartet, the identical procedure is not linked with the historical loss of the repeat (the latter being present in its traditional form), but the first subject is omitted at the beginning of the recapitulation, whence its return at the opening of the development contributes to the historical evolution of the telescoped development and recapitulation. Both approaches are combined in the Dvořák, where there is, of course, no repeat of the exposition: the main theme of the principal subject returns again, rondo-like, in the recapitulation, but the principal subject's second theme doesn't! Basically, this historical progress is an ambivalent process, springing as it does from the combined needs for estrangement from, and re-confirmation of, the tonic. We can follow it through Mahler (where it ought to offer a key to the problem of certain rondo-like first-movement structures) and Prokofiev (the first movement of whose 5th Symphony regresses to earlier stages of this progress rather than contributing anything new; and whose *Classical* Symphony reverts, likewise, to an early form of the more frequent practice of starting the development with the first subject in the tonic minor) right up to the stage where we catch sight of the permanent estrangement from the tonic—Schönberg's first chamber Symphony (the last work before his 2nd Quartet): here the tonic resumption of the first subject at the end of the exposition goes to form the *quasi*-first-movement's ternary structure and runs into the transition to the *quasi*-second-movement, i.e. the scherzoid section.

Ex.1 *Allegro giocoso, ma non troppo*



* One tires of the English-American war over "through-composed", which is a literal American translation of "*durchkomponiert*". Perhaps my suggestion, "thorough-composed", will prove more acceptable in this country. Incidentally, the noun "thorough-composition" is possible, whereas "*Durchkomposition*" isn't. The term can, of course, be applied both in the above sense and in contradistinction to strophic song.



At the last concert the inevitable E minor Symphony was preceded by the Symphonic Variations and the fiddle Concerto which was played, *espressivo perpetuo*, by Endre Wolf. On my way out, I met Godfrey Winham who remarked that for the first few bars he thought the Concerto's *furiant* finale (see Ex. 1) was in 3/4 time (see Ex.2). (The 3/8 metre is not established until bars 9-10 of Ex. 1A.) I observed that while the latter phrase was prospectively functional in view of Ex. 1B, it was not in fact implied in the opening and therefore, as the context stood, bad, *i.e.* retrospectively unfunctional: the initial metrical pull was not between the written 3/8 (Ex. 1) and the implied 3/4 (Ex.2), but rather between the latter and a much slighter, yet well-definable harmonico-melodic implication of another, up-beaten 3/4 (Ex. 3) that moved at a crotchet's distance from the emphatic 3/4 implication of Ex. 2. Mr. Winham tended to agree but, being a composer, suggested that the full validity of my criticism depended on my ability to suggest an improvement. He expected me to mess about with bars 9-10 of Ex. 1; the real problem, however, was not how to re-make these, but how to make them immediately functional, for which purpose one had only to insert that (st-less) quaver upbeat on e'' at the very beginning of the movement which Dvořák had evidently suppressed in the first place (compare, for instance, bar 10/3)—a mere affectation on his part, designed to hoodwink the listener.

With this initial upbeat, then, Dvořák's masterly structure would emerge without a blemish: the basic metre would be part of the leading motif, and the complex pull would at once be between the three metres of our three examples (in Dvořák's mind it was, anyway: he knew about the suppressed upbeat, and his basic feeling was, after all, one of 3/8). Incidentally, the functionality of Exx. 2 & 3 is in its turn ensured by the fact that against all audible odds, you can count either of these metres across Ex. 1's bars 9-10, until they safely resume action in bar 11: an almost Stravinskyian procedure (hear and see, *inter alia*, his wind Octet). For the rest, my criticism proposes, not to revise the Dvořák violin Concerto at this time of day, but rather to draw attention to the constructive importance of strictly technical criticism of contemporary music that is still new and alterable—a discipline which hardly yet exists.

H. K.

Opera

HOW NOT TO PRESENT THE RING

Der Ring des Nibelungen: 27th May, 2nd, 8th and 17th June

FOR almost eighty years the perfect production of Wagner's gargantuan *Ring* cycle has more or less eluded every producer and conductor who have striven to get to grips with it. This year, at Covent Garden, it seemed as if the management had seriously prejudiced the issue from the outset.

No one familiar with Rudolf Hartmann's recent work in Munich and Bayreuth would classify him as a great Wagner producer. Indeed, to one who has been lost in sheer

admiration of his unfailing sureness of touch in, for example, *Arabella* and Honegger's *Joan of Arc*, his Wagnerian exploits have proved exceptionally disappointing. Yet Covent Garden chose Hartmann to produce *The Ring*.

Secondly, no one conversant with Leslie Hurry's background would seriously maintain that Wagner's *Ring* cosmos could ever mean to Hurry anything comparable to what it meant to Wagner. Yet Wagner's little world of *The Ring*, taken as a whole, is at least as well baked as the larger, "more real" world in which we live, even though the former was mentally, whereas the latter is politically cooked. The scenery and costumes should have been designed by someone steeped in the history and atmosphere of Wagner's tetralogy—yet Covent Garden chose Leslie Hurry.

To direct the performances the management chose Fritz Stiedry. The writer's only previous experience of this conductor was in Gluck's *Orfeo* at Glyndebourne seven years ago—an evening not in itself unrewarding, but one which offered no hint that in Stiedry would be found one of the Wagnerian conductors of our epoch. The project, therefore, while full of latent interest, as any presentation of *The Ring* must be, could not fairly be described as being rich in promise.

Das Rheingold

Woglinde ..	Joan Sutherland
Wellgunde ..	Rosina Raisbeck
Flosshilde ..	Marjorie Thomas
Alberich ..	Otakar Kraus
Fricka ..	Maria von Ilosvay
Wotan ..	Ferdinand Frantz
Freia ..	Eleanor Houston
Fasolt ..	Frederick Dalberg
Fafner ..	Michael Langdon
Froh ..	Edgar Evans
Donner ..	Rhydderch Davies
Loge ..	Erich Witte
Mime ..	Peter Markwort
Erda ..	Constance Shacklock

Siegfried

Mime ..	Paul Kuen
Siegfried ..	Set Svanholm
Wanderer ..	Ferdinand Frantz
Alberich ..	Otakar Kraus
Fafner ..	Michael Langdon
Woodbird ..	Joan Sutherland
Erda ..	Constance Shacklock
Brünnhilde ..	Margaret Harshaw

Die Walküre

Sigmund ..	Hans Beirer
Sieglinde ..	Sylvia Fisher
Hunding ..	Frederick Dalberg
Wotan ..	Ferdinand Frantz
Brünnhilde ..	Margaret Harshaw
Fricka ..	Maria von Ilosvay
Gerhilde ..	Rosina Raisbeck
Ortlinde ..	Hella Toros
Waltraute ..	Janet Howe
Schwertleite ..	Valetta Jacopi
Helmwige ..	Joan Sutherland
Siegfrune ..	Patricia Johnson
Grimgerde ..	Constance Shacklock
Rossweisse ..	Gita Denise

Götterdämmerung

First Norn ..	Maria von Ilosvay
Second Norn ..	Constance Shacklock
Third Norn ..	Sylvia Fisher
Brünnhilde ..	Margaret Harshaw
Siegfried ..	Set Svanholm
Gunther ..	Hermann Uhde
Hagen ..	Deszö Ernster
Gutrune ..	Elfriede Wasserthal
Waltraute ..	Maria von Ilosvay
Alberich ..	Otakar Kraus
Woglinde ..	Joan Sutherland
Wellgunde ..	Rosina Raisbeck
Flosshilde ..	Marjorie Thomas

The half-dozen principal characters—Wotan, Brünnhilde, Siegfried, Alberich, Hagen and Mime—must be able to make themselves heard and generally to make their presence felt at will through all the varying thicknesses of the orchestral blanket. But although in this production the orchestral texture never approached that of Bayreuth in either density or homogeneity, only the Alberich, Mime (both Markwort and Kuen) and occasionally the Siegfried and Brünnhilde showed themselves capable of riding the orchestral storm. In the smaller parts Hermann Uhde, Maria von Ilosvay, Constance Shacklock, Sylvia Fisher, Joan Sutherland, Rosina Raisbeck, Marjorie Thomas, Eleanor Houston and Michael Langdon all either upheld or in some cases enhanced their reputations, while Erich Witte's Loge provided a lesson in stage deportment from which almost the entire cast could learn. The first act of *Walküre* suffered grievously from the fact that

neither Beirer nor Dalberg was in good voice, while in *Götterdämmerung* Elfriede Wasserthal's Guttrune, accurate enough musically, left much to be desired in the matter of characterization.

Of the orchestra it would be charitable to say nothing: but also it would be to shirk the issue. Sitting through the excruciating agony of the horn players' approximations to the first page of *Rheingold*, the writer remembered sympathetically Schneevoigt's war-time expostulation to an Australian player who had asked to be excused attendance at an extra rehearsal. One wondered if even a decade of rehearsal could possibly rectify so outrageous a series of blunders, and, sure enough, three weeks later the similar passage in *Götterdämmerung* was mauled with almost equal abandon. In thus selecting the horns for special castigation we would not be taken to imply that, either musically or dramatically, all else was well. Far from it. The string tone was for the most part wiry and harsh, largely due to too small a body of players forcing their climaxes in order, presumably, to try to achieve the required volume of sound—the management ought to know that this particular pinchbeck can never “come off”. The wind- and brass-playing generally was inaccurate and insensitive and Wagner's instructions were by no means always carried out; e.g. only one harp could be heard at the end of *Rheingold* and in the closing pages of *Götterdämmerung* the composer's fairly comprehensive dynamic marks were ruthlessly disregarded by Stiedry and all under his command. No mere critic, unless he has inside information which the writer has not, can attempt to set out all the reasons for this sad state of affairs; nor can he even be certain that the few reasons he may adduce will be set forward in their proper order of magnitude. That the orchestra was too small to do justice to *The Ring* will, I imagine, provoke neither denial nor any attempt at justification. It also seemed clear that either rehearsal time was skimped or that rehearsals were worked through without any sufficiently single-minded concentration upon the overall result which it was desired to achieve.

In the matter of stage presentation Rudolf Hartmann is reputed to have said that this was only a beginning. Some of the sets are good, notably Mime's forge, and they are the better for lending themselves to *verismo* production in contrast with the prevalent fashionable murk through which one can never see much and at times nothing at all. It should not be necessary to emphasize that Wagner saw his works whole—even though it can be argued that he did not see the four parts of *The Ring* as a *consistent* whole—but it does seem worthwhile to suggest that he intended us also to see as much as possible of what he had contrived.

There can be little doubt that most of the ills of this unfortunate production are directly or indirectly traceable to the curious method by which our national opera house is run. Only the British could be stupid enough to tackle the presentation of opera as if it were a minor and comparatively unimportant offshoot of democratic government. Despite the proven fact that there is no human activity more fundamentally autocratic than the *successful* presentation of opera—and there is no merit even in a whole series of *débâcles d'estime*—Covent Garden obstinately ploughs ever deeper into the morass and will not see or hear the futility, patent though it is, of the democratic pattern of general administrator, deputy general administrator and a committee of management. No competent man-of-the-theatre or interpreter of music could stand such fetters for six months, which is probably one of the reasons why Covent Garden has no music director of any kind and no outstanding opera producer.

Insularity is one of our individual traits. It can be overprized. If we can, and do drive on the wrong (left) side of the road, ignore international conventions in the matter of road-signs and refuse in the face of obvious necessity to build those motorways which are essential to re-establish the fluid mobility of our internal transport, what hope can we have that our self-opinionated mandarins will ever view the operatic, or any other horizon through continental binoculars? But we must not abandon hope, slender though it may be. Someone in authority may realize before it is too late that radical treatment is the only possible means of cure.

G. N. S.

HOLLAND FESTIVAL

Aus einem Totenhaus. Opera in three acts by Leos Janáček, Stadtschouwburg, Amsterdam, 25th June

THE organizers of the Holland Festival have a way of appealing especially, whether they realize it or not, to English opera goers who, because of their peculiar though fervent tastes, are the despair of box office accountants at home. Last year those who had relished *Wozzeck* at Covent Garden were hooked, or at any rate tempted by *Lulu* at the Stadtschouwburg. This year it has been Janáček's turn. The Czech master's last (and posthumous) opera, *The House of the Dead*, based on Dostoevsky's book about life in a Siberian penal settlement, was an obvious "must" for those of us who found the same composer's *Katya Kabanova* so signal a revelation at Sadler's Wells.

Let us take the night round by round. The curtain went up on two chords in widely-spaced lay-out and scoring. One included a minor second, the other a major second. The effect, which often recurs in the body of the opera, was that of a compassionate sigh. Masterstroke. We were in Dostoevsky's world at once. It did not need Dmitri Bouchène's set, with its palisade and Tsarist sentry box, to tell us that.

Then a puzzling thing happened. Ragged convicts with shaved heads carried on a wickerwork cage containing something stuffed, fussed and quarrelled around it, then carried the thing off. The process was repeated at odd moments later in the evening. I am sure it mystified everybody in the theatre who had not worked up the score. An eagle with a broken wing is supposed to live in the prison yard. The wing is tended, the eagle gets better and flies to freedom on the day one of the convicts is reprieved. A nice symbolical touch. But on the operatic stage an eagle, whether lame or game, is as much out of place as ram, toad, dove, dragon, charger: a simple lesson, one would have thought, but, with Wagner's awful example staring them in the face, opera composers refuse to learn it.

With the eagle out of the way and an incoming prisoner sadistically flogged, the convicts settled down to the main business of the day, that of telling each other at length about the crimes for which they had been sentenced. In act one Filka Morisov described how he was publicly flogged after knifing a prison commandant who claimed to be Tsar and God. This part was done with fine, glaring exaltation by Jan van Mantgem who, without any warrant from the score, proceeded from excellent baritone to *sprechgesang* and from *sprechgesang* to shouting. Janáček's vocal line is so closely modelled on Moravian speech cadences, it seems, that the question arises whether German or any other translation can do it justice. Perhaps that is the reason van Mantgem went off the rails.

In act two Skuratov took the floor and sang of his love for Louise and how he shot a German watchmaker of fifty who stole Louise from him. His pistol, he remembered, gave a most satisfying crack. The singer here was Sbyslav Wozniak, whose hard and clear Polish tenor went to the heart of the matter: a conventionally plummy voice would not have been half so moving. Another thing: Wozniak acted. He was a man with a spear in his flesh, frenzied, unable to pluck out a festering memory. The third act brought Schischkov into the picture. In the person of Caspar Bröcheler, who uses a good baritone intelligently, Schischkov told us how he took his faithless wife deep into the woods, seized her by the hair and cut her throat.

These and certain other narrations were the solid core. The rest of the night's proceedings were little more than trimmings. We had prison theatricals, with Don Juan making love to a farcical Miller's Wife and a horde of cramped devils trying to interfere. In the penultimate scene, Schischkov identified a convict who had died in a neighbouring sick-bay bed as the man who robbed him of his wife. As the corpse was carried off, crucifix on breast, Schischkov bellowed after it lunatically, *Erzteufel! Erzteufel!* This was a shrewd theatrical stroke; but it did not suffice, any more than did the reprieve incident, to turn a loose bundle of episodes and incidents into valid opera.

Janáček's typical music, as we know from *Katya*, is so much deeper than its transparency suggests and takes so long to germinate in the hearer's heart and mind, that to judge the opera as a whole—or even the score alone—is perhaps a rash thing after a single hearing and a couple of days' study. Still, early impressions have their value. The single episode I remember most vividly is the Skuratov narration, with its recurring ballad motif—a simple tunelet with a surprising yet homely harmonic resolution in the tail of it. Like many other elements in the score, this has very much a "folk" flavour. The exciting thing about Janáček is that, like late Vaughan Williams, he deals in folk material and what may be called folk ideology without being in the least earthbound or parochial. Another limiting factor might have been the markedly "period" idiom which he uses. The whole-tone scale is as important a part of his armoury as it was in Puccini's from *La Fanciulla* onward; he hammers away at little tunes in a way that takes us back to the "Russianism" of the early 'twenties; his craggier harmonies often suggest Bartók. Yet here again the man is bigger than his technique. What rose up from the orchestra pit, especially, at Amsterdam was not a twenty- or thirty-year-old wraith but a commanding presence whose worth some of us have been slow to value.

House of the Dead does not eclipse *Katya*. It cannot, indeed, be regarded as *Katya*'s equal. In *Katya* the interest is focused with terrifying intensity on the heroine. In *House of the Dead* the interest is divided and diffused. Perhaps Janáček himself felt uneasy about his *libretto*. This would perhaps account for certain questionable touches in the music. The waltz which ends the prison theatricals is a truly ecstatic thing of its kind, but Janáček sees fit to score it in a grotesque, brassy way for which I see neither rhyme nor reason. The "freedom" chorus of the finale is so conventional a thing that people were saying, for all the world as if they had studied the manuscript score (which clearly they hadn't), "Don't tell me Janáček wrote that. *House of the Dead* is a post-humous piece. That finale must have been finished off by one of his pupils. Like Puccini's *Turandot*, you know".

With its mainly male cast (there is a page or so of trull in the second act, no other female voice), *House of the Dead* is never likely to command a big public. Yet it is a work for all to know whose response to opera and concern with opera's problems are more than skin deep. Warm thanks, then, to Alexander Krannhals, the Amsterdam conductor, Heinrich Altmann, the producer, and to the Holland Festival organizers.

C. R.

GLYNDEBOURNE

Ariadne and *Arlecchino*, 30th June

Alceste, 1st July

Barbiere, 2nd July

Don Giovanni, 9th July

MR. CHRISTIE has written that Glyndebourne is an ideal. Certainly Glyndebourne pursues an ideal—the perfect presentation of opera—as no other organization in this country, and very few anywhere, have ever pursued it. And almost every year there emerges one production at least which comes very near indeed to the over-riding objective; last year it was *Alceste*; this year it is Busoni's *Arlecchino*.

Not only was this a first stage performance in England—the work has but a bare half-dozen productions to its credit anywhere—it also captured the elusive, almost evanescent spirit of Busoni (as a recent broadcast recording of the magnificent piano Concerto did not). This, Peter Ebert's first production for Glyndebourne, was conducted by John Pritchard who evinced a far more imaginative approach to Busoni's eclectic, "compound" idiom than to the more straightforward if less distinguished score of *Ariadne*, much of which is *kitsch*. Singularly well cast and rehearsed, most appropriately set and dressed, and produced with a flair which never cut across the composer's intentions, this *Arlecchino* deserved more than six performances; for the work is a little masterpiece. Peter Rice's stage set was exactly right and the presentation proved a triumph for Glyndebourne's methods.

Both *Ariadne* and *Alceste*, the latter conducted by Gui, seemed to have lost some of their lustre compared with last year; the former was still often very funny but never moving, while *Alceste* from time to time assumed a statuesque frigidity which, last year, it was so much better without. *Barbiere*, a new production incorporating an ingenious transformation-set designed by Oliver Messel, fell emphatically between two stools; it missed the perfection of musical style for which the purists had hoped and it omitted the more extravagant traditional business so beloved by the Italians (and by the writer). Glyndebourne usually sets so high a standard that it did not seem incongruous to expect that Gui and Carl Ebert would *almost* make the music sound like Mozart, even if not Mozart at his best, and that they would perhaps improve in some respects on the umbrella, snuff-box and scarlatina pantomimes. But no. Most of the slapstick was cut out and some of the playing and singing, particularly of the chorus, was very rough.

Of course the acoustics of the theatre are now bright and decidedly "forward", and it must be easy for the conductor to saturate at least the front half of the auditorium with sound. In *Don Giovanni*, however, Solti managed to encompass a wide dynamic range without smudging any of the orchestral detail and he kept throughout a minute and sensitive control over what proved to be the most distinguished interpretation of the score in the writer's experience. Dramatically it was disappointing, for no solutions were offered to any of the old problems and the final descent into hell was, by Glyndebourne standards, childish.

There were some remarkable individual performances; Sena Jurinac as the Composer in *Ariadne* and as Elvira in *Don Giovanni*, Ilse Hollweg as Zerbinetta, Geraint Evans as the Music Master and as Abbate Cospicuo (*Arlecchino*), Richard Lewis as Bacchus and as Admète, Magda Laszlo as Alceste, Graziella Sciutti as Rosina, Juan Oncina as Almaviva, Benno Kusche as Leporello and Léopold Simoneau as Ottavio. But finest of all was *Arlecchino* with Ian Wallace, Kurt Gester, Fritz Ollendorff, Elaine Malbin and Murray Dickie in addition to Geraint Evans mentioned above; here the whole was certainly greater than the parts and opera became for one precious hour one of the few supreme achievements of man.

G. N. S.

Book Reviews

The Diatonic Modes in Modern Music. By John Vincent. Pp. xii + 298. (California University Press—Cambridge University Press.) 1952. £4 10s.

The main characteristic of what we now call modern music—the music of the present century, of which Debussy was the most notable pioneer—has been the revolt against the classical tonality of the major and minor scales on which all western music has been based since the beginning of the seventeenth century. Professor Vincent, in the book before us, sets out to demonstrate that this has been brought about chiefly by the revival of the ancient Greek or "Ecclesiastical" modes and their gradual incorporation into the general language of music. This has not meant the total destruction of the classical system, but its enrichment, and that not so much in a melodic sense as in a harmonic; our author several times stresses the point that the modern "diatonic modes" are a principle of harmony and that their ancient melodic value is almost negligible. The book is a system of harmonic analysis and must be read in that sense; it includes a certain amount of history, but the professed historian of music may find in it a good deal to which he may take exception.

The first thing that strikes an English reader is the author's quite remarkable width of knowledge of modern music of nearly all countries and schools, and the generosity with which he has provided musical examples, not only of twentieth-century music but of "modal" influences going back as far as 1800. Merely to read the musical illustrations without attempting to follow his analyses is an education in itself as well as a positive pleasure; we recall the days when we heard these things for the first time and the new

thrills which they produced in us. We can see that Professor Vincent, like most American writers on music, has had a systematic German education; he betrays that by the large number of books which he has read, especially on music before 1800, and also, curiously, by an apparent inability to conceive of a normal dominant-tonic cadence without a dominant seventh. We can see in the non-German examples how it is not so much the dominant cadence, as the dominant cadence with the seventh, that the modern composers struggle to evade; we listen to the music of Richard Strauss and note that even in the very last of his operas it is indispensable to him. But Professor Vincent is certainly no Germanist at heart; it is French music that he knows best and he shows us how the French, from the days of Lesueur down through Berlioz, Gounod, Saint-Saëns to Vincent d'Indy, were steadily working for this modern modal enrichment of tonality while the Germans, with the possible exception of Brahms, ignored it completely. The reader will find it advantageous to begin this book in the middle and perhaps return to the first part after he has reached the end; whether the theoretical chapters are really necessary at the present day is a matter for the Professor's American pupils to judge. In England most of us have sufficient knowledge of what the mediaeval modes were to understand the "modern" part of the book without so much elaboration of theoretical detail.

Modern musicology still clings to the idea that the history of sacred music is more important than that of secular; it is perhaps inevitable, because the documents for sacred music are copious and those for secular extremely scanty. The mediaevalists are apt to forget that liturgiology, however fascinating they may find it, has nothing to do with the real art of music, and it is the researchers on folksong who have given us the more illuminating view of music in the history of humanity. Professor Vincent is well aware, we see, that the revival of Gregorian studies has really contributed very little indeed to the modal enrichment of tonality. The examples he quotes from Gounod and Liszt do not amount to more than what he rightly calls "weak tonality" and "pseudomodalism", the sort of dodge that comes in very useful for "church scenes" in romantic opera. It is folksong, not plainsong, which had given us back the modes. Of that we are well aware in modern England, and Professor Vincent evidently has as wide a knowledge of modern English music as he has of Russian and French. He might have pursued Italian folksong more intensely and traced certain modalities to Alessandro Scarlatti's Sicilian *arias* and the modal songs in the Neapolitan *opera buffa*; he has perhaps hardly realized the difference between genuine rural folksong and the false urban types more familiar to the foreign tourist in Naples and Lisbon. However, this might have been too much of a distraction from the main thesis of his book.

His misfortune is that he has swallowed Glareanus whole and the "Locrian" mode on the top of him; he maintains firmly that the Locrian (scale of B on the white keys) is just as legitimate as the rest in spite of its defective fifth. He quotes both plainsong and folksong to prove his point. We may be thankful that he does not trouble his readers much with plainsong. The folksong quoted seems to belong to that not altogether uncommon type which suggests that it can be reiterated *ad libitum* without ever coming definitely to an end. But the results of our author's reversion to mediaeval nomenclature and his application of it to harmony, together with his principle of the complete interchangeability of the modes in modern music, are bewildering. Practically all his musical examples could be analysed quite easily on the system of Ebenezer Prout; it used to be said in his lifetime that if you sat down on the keyboard he would explain it as an inverted supertonic thirteenth. And if they cannot be analysed according to Prout they can certainly be analysed according to Walter Piston, whose system of harmony is by far the most sensible and practical of modern times. It is delightful in these days to find a "theorist" who has a real understanding and enjoyment of Berlioz (not to speak of old Lesueur!); but surely that noble opening of the chorus in *Les Troyens* which he prints not once, but twice, is more easily explained as a straight modulation from C to D flat—shocking perhaps to Tovey but perfectly logical—than as a series of Locrian, major and minor chords.

There is plenty to quarrel with in this book, but that is all to the good. Students will probably find it difficult and bewildering, unless they are industrious young women who

can learn up anything for examination purposes; but an intelligent teacher will find any quantity of material to discuss with intelligent and sceptical pupils. It may not be very helpful for examinations, but it ought certainly to excite curiosity and stimulate enjoyment—of Saint-Saëns as well as of Moussorgsky and John Ireland.

L'Opera di Gian Francesco Malipiero. Introduction by Guido M. Gatti. Pp. xii + 415. (Edizioni di Treviso, Libreria Canova.) 1952.

In the days between the wars Malipiero was one of the most prominent composers of young Italy and aroused a keen interest both in England and in Germany. Henry Wood, always ready to sympathize with new movements in music, often performed his works, and he was one of the leading lights of the International Society for Contemporary Music. Italy, as might be expected, regarded him with indifference or hostility. In 1952 he attained the age of seventy, and the present volume is a tribute to his birthday. Half of it consists of essays by critics of various nationalities written from 1920 onwards; next comes a complete catalogue of his works with notes on most of them written by the composer himself. These are followed by about a hundred pages of *Ricordi e Pensieri* extracted from Malipiero's prose writings, a chronology of his life and a collection of letters written to him by various musicians. Altogether it forms a valuable study of one of the most original and remarkable musicians of the present century.

The best of the essays is that of Henry Prunières from *La Revue Musicale* of January, 1927, which gives us a good deal of personal information as well as acute musical criticism. Malipiero, like Busoni, had a troubled youth and adolescence, spent partly in Venice, his birthplace, but mostly in Vienna, Berlin and other places. Like several of his contemporaries he revolted violently against the musical life of Italy, dominated entirely by commercial opera and its exploiters after the death of Verdi, and he had little interest in the classical-minded few who under the leadership of Martucci (like Stanford in England) were trying to develop a school of serious instrumental music. Vienna was no better; he soon discovered that the real centre of the new music was Paris, where he heard *Le Sacre du Printemps* and made contact with Casella, another Italian expatriate, and with Ravel, Dukas and Manuel de Falla. The works with which he first made his name were all works of rebellion against nineteenth-century conventions and often destructive rather than constructive, despite all their originality. Paris was ready to try experiments; Italy was not. Malipiero's works for the theatre—and throughout his life he has been above all things a composer for the theatre—were all far too deliberately unconventional to fit in with the requirements of the normal opera-house. Even to-day they are not works for the ordinary repertory; the same can be said of *L'Histoire d'un Soldat*, *Duke Bluebeard's Castle*, or *El Retablo de Maese Pedro*. The reasons for this are complicated and they may be different in different countries.

Malipiero is and has always been a composer of uncompromising artistic integrity. But satire can survive only if it is directed against human nature of all time. The choicer spirits of the 1920s were certainly delighted with his satire of the follies of that shortlived period; we who are now old can look back to both the follies and the satire with a certain nostalgic enjoyment. But Dadaism and other vagaries of those days have passed away and the present age, whether it is serious or frivolous, has no more use for them.

At the age of twenty Malipiero began to study the Contarini collection of operatic scores in the Library of St. Mark at Venice dating from the first half of the seventeenth century. Here he had the enormous advantage of approaching them as a born Venetian. He has always been fascinated by old Italian poetry, in which he is widely read. The musicologist from France, Germany or England inevitably finds the words of these old operas difficult to read, with the result that he concentrates his mind more naturally on the music and is tempted to disregard the words altogether. Malipiero must at once have seized upon them as drama with all its full emotional impact without the need of the linguistic study and deliberate imaginative effort which every non-Italian reader has to make. He approached them as a composer, not as a historian, and they sank into his mind both vocally and instrumentally and have throughout his life been a continuous inspiration to

him, and a protection against the traditions and conventions of nineteenth-century Italian opera. It is much to be wished that we in England might have the chance of seeing Malipiero's later operas, especially *La Favola del Figliuol Cambiato*, which was suppressed on the order of Signor Mussolini in 1934 on political grounds. Its *libretto* may have been thought political at that date, but it is no more "dated" than *Wozzeck*, and like that opera it appeals profoundly to fundamental human emotions.

The extracts from Malipiero's prose writings are of absorbing interest, though they are tantalizingly elusive. He is austere reticent about the sufferings of his earlier years, but he is unable to escape from the want of really intimate understanding and sympathy which he encountered from most of the poets and musicians of his own day. Papers by younger writers, however, describe him as a very different personality. As a teacher of composition at the Liceo Benedetto Marcello in Venice he is evidently adored by a crowd of devoted pupils. One would like to know much more about his contacts with Gabriele D'Annunzio; it is amusing to compare his observations on the poet with those—almost exactly contemporary—of Busoni. D'Annunzio, for all his poetic genius, was a good deal of a *poseur*, and a *poseur* to himself as well as to the world at large. Busoni and Malipiero both saw through him, just as Mario Praz saw through his literary pretensions, and D'Annunzio seems to have realized that they saw through him, though he did not always see through himself. His relations with them terminated abruptly.

Malipiero has outlived a good many of his contemporaries. He has gone his own way steadily, regardless of criticism or neglect; he has neither strangled his art in his own theories like Schönberg, nor flitted eccentrically from one style to another like Stravinsky in a desperate attempt to keep himself in the limelight of publicity. He has fought consistently against outworn tradition and commercialism and has always been true to himself. Age has mellowed him and he has found happiness, we may hope, as a teacher of the younger generation.

E. J. D.

FUNCTIONAL FORM

Einführung in die musikalische Formenlehre. By Erwin Ratz. Pp. 248. (Österreichischer Bundesverlag.) 1951.

Why, is not all form functional? Not if you study it from text-books, the most perspicacious of which tend to land themselves in schematic surveys. After all, in a text-book you have to classify, and so far as form is concerned, sectional cum textural classification is the easiest way out. Professor Ratz, on the other hand, chooses the difficult way in: based on what he calls "funktionelle Formenlehre" (theory of functional form), his text-book on form is a counterpart of Schönberg's *Harmonielehre*: from cover to cover, it sustains the adult musician's interest, for the simple reason that it classifies functions rather than schemes. The edifice of Musical History crumbles, and what one might call the Evolution of Technique takes its place. In his just-published *Orpheus in New Guises*, Erwin Stein steers towards this very stream of thought, and it is no coincidence that both Stein and Ratz were Schönberg pupils: from Schönberg's composition classes, a new approach to formal analysis has emerged—the composer's approach, including the conceptual articulation of his unconscious methods; readers who have access to American literature will immediately remember such efforts as Rudolph Reti's exaggerated, but basically enlightening *Thematic Process* (New York, 1951).

In an interesting paper "Zur Entwicklungsgeschichte des Wiener klassischen Stils" (*Studien zur Musikwissenschaft*, ed. Guido Adler, vol. III, Leipzig-Vienna, 1915),² Wilhelm Fischer asserts that "no way leads from the fugue to the sonata; fugue and sonata form are not comparable quantities" (p. 24: "Von der Fuge führt kein Weg zur Sonate, Fuge und Sonatensatz sind keine vergleichbaren Grössen"). Fugues, as well as times, change and, by 1951, Ratz is in a technically fortified position to state that his "investigation does not intend to demonstrate external similarities of certain formal structures, but rather

¹ The adjective occurs in American, but not in English literature. Since there is no English equivalent, I propose its adoption.

² I am obliged to H. C. Robbins Landon for drawing my attention to this treatise.

proposes to trace those higher laws which, springing as they do from the nature of the musical substance, operate both in a Bach fugue and in a sonata or quartet movement of Beethoven". His central thesis, however, is the significance for, indeed the influence on, Beethoven's technique of the formal principles operating in Bach's two- and three-part Inventions which, according to Bach's own preface (1723), are intended to give, *inter alia*, "a strong foretaste of [the technique of] composition" ("einen starken Vorschmack von der Composition"); as Ratz points out, the Inventions are, in short, the only practical text-book on technique we possess from a master (as distinct from the books on special and comparatively elementary aspects of composition by Ph. E. Bach, J. J. Fux, F. W. Marpurg and so forth). In particular, Ratz traces all essential Beethovenian sonata functions, above all the principle of development, to their roots in the Bach inventions. And here the vehement if subsidiary trouble starts. For by confining himself, with due apologies, reservations, qualifications and explanations, to Bach and Beethoven, Ratz is forced to exclude from his investigation (a) the influence of Bach's technique on other composers, (b) the influence of Bach's technique on Beethoven *via* other composers, (c) the influence of other composers' own sonata techniques on Beethoven, and (d) the inevitable development of technical resources, wherein all or nothing is "influence". On p. 19, he still realizes at any rate, part of this state of affairs, and on later pages he sometimes tries to curve his all too straight historical line by giving Beethoven a rest and saying "Viennese classicism" instead, but the further he gets down to his outstandingly brilliant analyses of formal principles, the more enthusiastically he forgets all about his initial qualifications, and in the end Beethoven "has it" from Bach where maybe he hasn't. Methodologically, nothing is more difficult than exclusion without distortion, and as a preparatory game towards appreciating our viewpoint we would persuade Professor Ratz to say "Haydn" wherever he said "Beethoven" and see what happens.

The fact remains, however, that his unprecedently searching account of classical formal functions constitutes an ideal introduction to consistently musical analysis; from now on, every analyst whose technical equipment falls short of Ratz' will have to be considered an amateur. Let the reluctant reader have a look at Ratz' analyses and syntheses of, say, Bach's F major organ Toccata, the scherzo from Beethoven's op. 59, no. 1, the *allegretto ma non troppo* from op. 95, or the opening movement of op. 132, and he will soon convince himself that here is a book to be studied rather than read, and that it is none the worse for that. Needless to add, a highly expert translation is immediately required. Meanwhile, for those who read German, there are five papers of Ratz' which may be studied in conjunction with the book under review, namely, "Erkenntnis und Erlebnis des musikalischen Kunstwerks", and "Arnold Schönberg zum 75. Geburtstag" (*Österreichische Musikzeitschrift*, December, 1950, and September, 1949, respectively), "Bach, Mozart, Beethoven" (*Schweizerische Musikzeitung*, May, 1947), "Der wahre Beethoven" (*Musikerziehung*, Vienna, March, 1949), and "Arnold Schönberg und die geistige Situation unserer Zeit" (in *Musik* 1947, the year-book of the Vienna Konzerthausgesellschaft). In addition, a fascinating, if disputable all-out effort to establish the sole *finale* rights of the *Grosse Fuge* might be mentioned, i.e. "Die Originalfassung des Streichquartetts, op. 130 von Beethoven" (*Österreichische Musikzeitschrift*, VII/3).

MUSIC WITHOUT WORDS VERSUS WORDS WITHOUT MUSIC

Some Thoughts on Beethoven's Choral Symphony with writings on other musical subjects. By R. Vaughan Williams. Pp. vii + 172. (Oxford University Press.) 1953. 15s.

An almost unbelievable disappointment for the admirer of Vaughan Williams' music, this largely nonsensical book contains one essay of consistent interest—"Composing for the Films", which was published on two previous occasions, i.e. not only in the *R.C.M. Magazine* (1945), but also in John Huntley's *British Film Music* (1947). For the rest, the author frequently descends beneath the level of mere technical competence. With lonely courage, Ernest Newman has dealt with V.W.'s views on Wagner (*Sunday Times*, 28th February), while I propose to deal with his news on the Ninth. Gerald Abraham has

suggested that "whatever [V.W. has] to tell us about [his] attitude to music should be peculiarly valuable" (*Monthly Musical Record*, January, 1954, editorial). One wonders about the peculiar value of this sort of thing:—"Why does Beethoven always add as a refrain the following incredible 'tag' [i.e. (a) below]?" He doesn't. Again, talking about (b) below, V.W. suggests that this variation does not "enhance the beauty or give a deeper meaning" to the theme, which is "merely overlaid with trite and mechanical formulae, lending a commonness to [it] which intrinsically [it does] not possess". He does not even notice that the "trite formulae" don't ascend to the theme's dominant (not to speak of their wider function); nor does he feel the overpowering strain and excitement of the ornamentation and of its slurs which are part of the structure and which, significantly enough, his quotation omits: they treat the voices as instruments, thus gradually accumulating an almost unbearable degree of joyful tension, of "fore-pleasure".

In view of Vaughan Williams' many words without much music, I have decided to reply to his question about the "tag" (a) by way of music without many words, throwing a convenient side-light on the relevant part of (b)'s wider function.

Harmonico-thematic (over-)determination
(straight and 'retrograde' harmony)

"I" means inversion, "R" reversion, "Itv" interversion—a term coined by Rudolph Reti.* The analysis concentrates on the less obvious relations; thus, to take the simplest instance, the opening sequence of the "tag" is referred to bar 5 rather than to the end of the theme (see the overlapping sequences in (a¹)), whence we see at a glance that everything is implied as soon as possible, i.e. in the first (basic) phrase. Nor have the internal relations of the "tag" been marked (e.g. the fact that b'-c#''-d''-f#'' in the penultimate and last bars assumes responsive retrograde function in relation to f#'-d''-c q''-b' in the first two bars). Again, the harmonic bases of the suggested motivic inter-relations have not been specially indicated, since the musical reader will inevitably keep them in mind. The "(over-)determinant of [(b)'s] consequent" is not, we must remember, part of the theme of which (b) is a variation! Finally, it should be realized that amongst the multitude of determinants, those have been selected which put the reader in a position to discover the rest for himself.

V.W. may, of course, still say that he doesn't like the "tag". But aside from the fact that this statement would not tell us anything about anything (not even about himself), he has, after all, asked a definite question, and he has got a well-defined answer. To those who think that I am not sufficiently humble towards our Grand Old Man, let me say that in this particular instance I prefer to manifest my understanding humility towards a composer who is yet a little grander.

H. K.

Bach's Ornaments. By Walter Emery. Pp. 164. (Novello.) 1953. 11s. 6d.

J. S. Bach himself did not leave us much information about his ornamentation—only the "hopelessly inadequate" Explication at the beginning of the *Clavierbüchlein vor Wilhelm Friedemann Bach*—and text-books of the period frequently contradict each other and sometimes themselves. The fact is, of course, that there was no completely standardised practice, even at one time or in one place: Mr. Emery goes further and says that it is unlikely that even Bach himself always played his ornaments in exactly the same way. "There are no absolutely right schemes of ornamentation; but many schemes, each valid in certain circumstances."

The author has provided, therefore, not a series of dogmatic utterances but a careful enquiry into the principles underlying Bach's ornamentation. Relevant contemporary evidence is quoted from C. P. E. Bach, Muffat, Marpurg, Quantz, Agricola and others, together with the views of modern writers and performers—Dannreuther, Dolmetsch, Downes, Kirkpatrick: but the reader is encouraged to be his own judge, to decide each case for himself on its own merits. This stimulating and invaluable little monograph, then, provides an excellent basis for performances which are personal but at the same time well-considered and soundly-argued. The publishers are to be congratulated on producing such an important book so attractively and so cheaply.

E. T.

The Clarinet. By F. Geoffrey Rendall. Pp. 182. (Williams and Norgate.) 1954. 21s.

Friends of the late Geoffrey Rendall who deplored his sudden death last summer found a little comfort in the knowledge that he had been able to complete the book on which he had lavished so much of his time, scholarship and enthusiasm. He was peculiarly fitted for the task of writing the first comprehensive history of the clarinet; as a keen amateur player he had an intimate knowledge of its construction and capabilities, and moreover was able to bring to bear on his subject an acute and searching mind, a passion for accuracy, and had indeed every necessary qualification for the work as well as almost unique conditions in the British Museum for carrying on his investigations.

Although he claimed no more than having compiled "Some notes upon its history and construction", his book is more than that, for it includes ample dissertations on the acoustical and mechanical aspects of the clarinet as well as the history of its development

* *The Thematic Process*, New York, 1951, pp. 68 ff. (especially p. 72). Outrageously, this important, if somewhat exaggerated thesis has so far remained unpublished in this country.

and use in cultured music ever since its first appearance at the beginning of the eighteenth century. Although no full-length history of the clarinet has hitherto been written in English it was perhaps a little ungenerous to say in the preface that there is "no history available to English readers"; in fact, much has been written about the instrument in English encyclopaedias, dictionaries, musical periodicals, catalogues, and in some books which, although not devoted exclusively to the clarinet, have treated the subject at some length.

The mass of material brought together in these 182 pages has obviously been thoroughly digested and carefully sifted. In the first six chapters the component parts, materials, mechanism, acoustics and tonal characteristics of the instrument are very ably described and discussed; the author has wisely avoided the use of scientific formulae and mathematics, but has made free use of the technical terms of the maker and player even though many of these may mean little enough to the general musical reader; but many such readers will surely be enlightened to learn how intimate and sensitive is the relationship between the instrument and its player. If many readers may possibly skip some of the pages relating to the key-mechanism, and may be fogged by such statements as: "the formant is an area of resonance which powerfully reinforces all partials falling within its limits" (p. 38), none can fail to find very interesting the two chapters devoted to the history of the clarinet up to 1800 and during the nineteenth century, embracing, as they do, many particulars of prominent players who were the first to play the parts written for the instrument by such as Mozart, Beethoven, Spohr, Weber, Mendelssohn, Brahms and their successors.

In view of the obscurity which surrounds the origin and possible progeniture of the clarinet, the author wisely adopted the course of stating in plain terms what is known fact, and avoided the pitfalls of speculation and statements which cannot be substantiated by indisputable evidence. He could not, nor has anyone else been able to produce any evidence that there existed in the seventeenth century a cylindrical wood-wind instrument sounded by means of a single reed called the *chalumeau*, on which Denner's clarinet is so often said to have been based. All that we know of the single-reed-*chalumeau* (and that is not much, no single specimen having survived) dates from *after* Denner's invention, and for that fact and its date we have nothing but the bare statement by Doppelmayr (1730) to the effect that J. C. Denner of Nurnburg invented the clarinet "at the beginning of the present (18th) century". The word *chalumeau* (which is the French equivalent of Shawm or *Schalmey*) already in 1732 (Walther's *Lexikon*) bore four different meanings; but unfortunately most writers in the nineteenth and the present centuries have persisted in supposing that a *chalumeau* must be a single-reed instrument and no other. The tale of Denner making a clarinet out of an improved *chalumeau* has been handed down from book to book for about 150 years, and it will probably take another 150 years to get rid of it. Rendall's account of the gradual introduction of the clarinet into the orchestra, a process which occupied just about 100 years, is of absorbing interest; but too little is said about the revolutionary effect on military bands that was brought about by the advent of the new instrument. Without clarinets the military band was a feeble thing; it was the clarinet that gave it new life and proved to be the first important step (the second being the advent of valved brass instruments at a later period) towards the formation of the modern military band. Moreover, it was the demand of the military bands that was answered by the makers' tremendously increased output of clarinets near the end of the eighteenth century, and it was from the military bands that the orchestras drew nearly all their clarinet players during the period of the orchestra's greatest growth, namely, the first half of the nineteenth century.

After treating the clarinet in general as a type, and in particular the familiar orchestral instruments in B flat and A, the author goes on to tell the story of the smaller and larger clarinets, of which only one, the bass clarinet, has gained a permanent foothold in the orchestra. The higher clarinets, mainly used in military bands, the almost obsolete alto or tenor, the basset-horn, and finally the bass and contrabass clarinets, complete the story, and by the time the end has been reached every reader must surely feel that here is

the standard book of reference on the subject for many years to come. More historical evidence may yet come to light, and views may change in the course of the next few decades, but future investigators will still have to fall back on this, the most complete summary of the history of the clarinet available in any language.

By way of useful appendages there are: a long list of compositions in which the clarinet figures as a solo instrument, a selective list of clarinet makers, two indices (names and instruments), a number of excellent half-tone photographs of instruments, many diagrammatical line-drawings of key-work, *etc.*, but not a single portrait. A very short list of collections (and catalogues) where old clarinets are or were to be seen, curiously enough, omits the only considerable collection of old wind instruments (43 clarinets) that is open to the public in this country, namely, that at the Horniman Museum in South-East London. Most of the catalogues mentioned, if not all, are out of print, and the only one in English that is easily obtainable is ignored.

A. C.

Handel. A Symposium. Edited by Gerald Abraham. Pp. vii + 328. (Oxford University Press.) 1954. 25s.

Undoubtedly this is an excellent piece of teamwork, conforming even more than the earlier symposium on Schumann to a consistently high standard of style and delivery and containing very valuable assessments of Handel's music. The editor's own contributions (the preface and the fascinating but tantalizingly brief chapter "Some points of style") as well as W. C. Smith's "Catalogue of works" confer upon the volume a position of eminence in modern Handel-research. Smith's "Catalogue", a compilation undertaken with unparalleled knowledge of the bibliographical facts and only slightly marred by a rather dull typographical lay-out, will come as a godsend to the harassed Handel-scholar enmeshed in the self-contradicting intricacies of Handel-autographs, copies and early editions. Professor Abraham's preface clearly expresses the paramount importance of a better understanding of eighteenth-century *Aufführungspraxis* for a more authentic translation of Handel's scores into live music and for a more relevant evaluation of them. It emphasizes also the pressing need for a "Handel concordance", "showing his numerous borrowings and innumerable self-borrowings . . .". Surely, such editorial claims *ab initio* should have warranted the inclusion of a chapter each on these two "skeletons in the cupboard" of modern Handel-philology. Unfortunately these chapters have remained unwritten while the contributors to the volume frequently have failed to live up to the excellent plan of campaign as outlined in the preface. Worse still: they seem strangely unaware of the existence of these two problems—a situation only partly retrieved by numerous editorial footnotes of great import. The whole team, including prominent Handelians such as Professor Dent, Professor Anthony Lewis, Percy M. Young, Basil Lam and Julian Herbage, has evidently taken no notice up to date of the new *Handel-Bewegung* which sprung up in Germany during the early 'forties only to culminate in the recent emergence of the *Hallische Händel-Ausgabe*. Wherever editor or contributors refer to a German Handel-Bewegung (*op. cit.* page v, 12, 63 *et passim*) the Göttingen-Festival is meant alone. But even here the information offered is incomplete. Professor Dent, in discussing Oskar Hagen's Handel-movement of 1920, remains silent on recent revivals of Handel's operas in Germany. Yet two of them—*Agrippina* (edited by H. Chr. Wolff, first performed 1943, published 1949) and *Deidamia* (edited by R. Steglich, published 1949)—have been the highlights of the new Handel Festival of Halle which has become an annual event since 1952 and two more—*Arianna* (edited by F. Lehmann, first performed 1940) and *Rodelinda* (in a completely new version by R. Gerber, published 1951)—have helped to keep up the tradition of the Göttingen movement. Although the bibliography* lists an article by the undersigned, discussing editorial problems of Handel's operas ("Handel's *Agrippina*", *THE MUSIC REVIEW*, XII/2, 1951) there are reasons to believe that Professor Abraham's impressive compilation does not necessarily reflect the

* It unaccountably omits "Dr. Arnold's Handel Edition", by Paul Hirsch: *MR*, VIII/2, May 1947, pp. 106-116 (Ed.).

actual sources used by his contributors. Professor Dent's lengthy chapter on the operas—invaluable as a penetrating assessment of the doubtful literary merits of Handel's *libretti*—allots but little space to discussion of the music and hardly two pages to the admittedly embarrassing problem of the Handelian opera-orchestra and its reconstruction. Dent does mention in passing the many alterations in the autographs of *Imeneo* and *Deidamia*. But he remains silent on the greater and musically more interesting changes in the *Agrippina* autograph.

In the very readable chapters on oratorios and cantatas by Julian Herbage one looks in vain for any reference to the recent practical editions of *Messiah* (Coopersmith, New York, 1947; J. Tobin, London; in preparation as part of the *Hallische Händel-Ausgabe*) which—in the very words of the editor—have done so much “to shock audiences into realizing that they are listening to living music and not to a petrified object of devotion . . .” (preface, page v). In marked contrast to Herbage, who evidently tries to avoid any discussion of problems of practical performance, the question of Handelian *basso continuo* is broached with commendable courage by Professor Lewis (in the chapter on the songs and chamber cantatas). His suggestions for a realization of the figured bass in solo cantatas, such as “*Caro selve*” and “*Sento là che ristretto*”, are models of their kind and deserve careful attention from executants. Equally penetrating is Basil Lam's exposition of the conflicting tangle of bibliographical evidence in the case of the *Water Music*. All the more disappointing is his reticence on the *Aufführungspraxis* of Handel's concerti in general. Surely a plea for “a scholarly solution of the various problems” and a general castigation of ignorant conductors is not enough. How to tackle successfully the manifold questions of textual interpretation, ornamentation and even orchestration in the difficult case of the organ concerti is demonstrated in the new edition and transcription for harpsichord solo undertaken by the Swiss organist Karl Matthaei (published by Bärenreiter, Cassel, 1949). Alone among the contributors to this volume, Kathleen Dale is aware of the existence and value of recent Handel editions coming from Germany. In her painstaking and circumspect general survey of Handel's clavier music she mentions R. Steglich's recent edition of Handel's first “*Suite de Pièces*” (1720) which actually bears the imprint *Hallische Händel-Ausgabe*, although at the date of its publication (1949) it was anticipating future events. But Mrs. Dale is mistaken in calling the edition of Handel's clavier works issued long ago by Universal “the only modern performing edition which prints the whole of the ‘four collections’ constituting the bulk of Handel's clavier composition . . .” (*op. cit.* p. 234). This edition is out of print and no longer listed in that firm's Catalogue. Probably the only modern performing edition living up to Mrs. Dale's description is a recent publication from the Eastern zone of Germany, called *Hallische Gesamtausgabe der Klavierwerke G. F. Händels*. Six volumes are planned, of which four have appeared (Mitteldeutscher Verlag, Halle) under the general editorship of Professor Max Schneider, Halle, with Walter Serauky as editor responsible for volumes 1–3, containing the collections of 1720, 1733 and Chrysander's “Third collection” (*H.G.*, vol. 2) and with F. v. Glasenapp as editor of vol. 4, reproducing the 6 Fugues of 1735 as well as the “6 Fugues faciles”. Mrs. Dale believes Max Seiffert to have established the authenticity of the last mentioned “Fughettas” but her opinion is clearly at variance with W. C. Smith (*cf.* p. 306) who evidently entertains some doubts and repeats Chrysander's *dictum* that they were spurious. It also contradicts Handel-scholars such as A. E. Cherbuliez and F. v. Glasenapp. The latter (in the preface to his volume) even quotes Seiffert-Weitzmann in support of his own opinion that their authenticity is still in doubt and publishes these little fugues only as an “Appendix” to the volume.

John Horton, in his particularly welcome chapter on chamber music, does not overlook recent practical editions of some of the sonatas written for a solo instrument and figured bass. He discusses Thurston Dart's excellent edition of sonatas for recorder and mentions F. Zobeley's performing edition of two *concertante* sonatas discovered some time ago in the Franconian Library, Schönborn. To these should be added F. Längin's recent publication of the Sonata in C (for viola da gamba or viola or cembalo *obbligato*), based on the Berlin MS and therefore differing from Chrysander's reprint (*H.G.*, vol. 48), published as part of

Bärenreiter's "*Hortus Musicus*", no. 112, 1953; further an admirable practical edition—based on first prints and available autographs—of the six sonatas for violin (arranged here as trio-sonatas and containing commendable suggestions for ornamentation) by Erich and Elma Doflein (Schott, Mainz, 1952, 2 vols.). It seems a pity that Horton evidently had no knowledge of the latter edition before completing his chapter. It might have persuaded him to discuss the problems of Handelian ornamentation and thereby to close a gap in the general plan of the symposium. Without clear editorial solutions of the problems of ornaments Handel's sonatas and suites cannot be satisfactorily translated into terms of live music.

These *addenda* and *corrigenda* are offered as a modest contribution towards a clearer assessment of the manifold editorial problems posed by the condition of Handel's autographs and first prints as well as by the improvisatorial character of the performing practice of his epoch. Professor Abraham's Handel symposium will go a long way to stimulate such research even if it does not attempt to offer definite solutions. Such solutions can only be achieved by an organized co-operation of international scholarship on both sides of the channel.

H. F. R.

Bericht über den Internationalen Kongress für Kirchenmusik in Bern. Publikationen der Schweizerischen Musikforschenden Gesellschaft, Serie II, vol. 3. Pp. 72. (Verlag Paul Haupt, Bern.) 1952.

This is a disappointing publication: not so much because several of the papers (e.g. Wilibald Gurlitt's on "the church organ in past and present" and Susi Jeans' on "Anglican church-music") are on well-trodden ground—some, such as Ilmari Krohn's on "Finnish church music", are not—as because of the form in which they are reproduced. In nearly every case we are given only a *résumé* and unless a paper presents novel and substantial points a condensation gives little idea of its quality; its real value often lies in asides, in illustrations, in general tone. To take one instance, Vladimir Iljine's "Der gemeinsame Ursprung des gregorianischen und des altrussischen Neumengesangs" is reduced to ten "principal theses" which, as printed here, seem to beg the most important questions.

Speaking on Palestrina, Professor Fellerer made the point (which cannot be made too often) that the veto on instruments in the Sistine Chapel did not necessarily apply to other churches even in Rome:

The *basso continuo* parts almost universally printed with the part-books of classical polyphony in the last quarter of the sixteenth century show that at least the organ was used as a *colla parte* instrument. Palestrina's works appeared in his lifetime with *bassus ad organum* parts: a proof that he did not disapprove of this practice—any more than he did of improvised "diminutions". All this shakes the Romantic conception of Palestrina which has lasted up to our own day. It is high time we revised this nineteenth-century view of the sound of classical polyphony in the light of our historical knowledge. The same may be said of the use of large choirs; the nineteenth century—unlike Palestrina's world—preferred sonorous space-filling to clearness of part-sounding.

A Study of Grieg's Harmony, with special reference to his contributions to musical impressionism. By Dag Schjelderup-Ebbe. Pp. 170. (Johan Grundt Tanum, Oslo.) 1953.

This very intensive and thorough study of Grieg's harmony—a subject well worth such study—although made by a Norwegian and published in Norway, is written in English: evidently the author's own excellent English, sometimes just a shade off centre but only pleasantly so. Mr. Schjelderup-Ebbe sometimes phrases criticism very happily, as when he speaks more than once of the frequent reliance of Grieg's harmony "on resonances rather than on relationships", and of his neutralizing the tension inherent in a dissonant chord. The English reader may need to be reminded that a "deceptive cadence" is really a *Trugschluss* or interrupted cadence, but such points are perfectly familiar to Americans.

The author is justifiably critical of Kurt von Fischer's monograph, *Griegs Harmonik und die nordländische Folklore*, for Fischer often showed downright perversity in going to

the wrong places and avoiding the right ones for comparisons of Grieg's harmonic procedures. But Mr. Schjelderup-Ebbe himself too often makes general statements about the modal and other peculiarities of Norwegian folk-music, supported only by the examples actually set by Grieg; one feels the need of a much wider frame of reference. Grieg himself claimed that his aim as a harmonist was "to give expression to my guess at the hidden harmonies of our folk-tunes", but, in saying that, did himself both more and less than justice; he often guessed a richness that was no more implicit than explicit, and it is only in his later works that the tonal peculiarities of the folk-tunes are really deeply projected into the additional dimension that is harmony. Or so it appears from the evidence submitted here and from one's own knowledge of the music; if one knew more of Norwegian folk-music in general, one might have to modify one's view; but the author does not tell us more.

Mr. Schjelderup-Ebbe's harmonic analyses and terminology are sometimes questionable, but on the whole he is sensibly undogmatic, pointing out alternative, equally plausible explanations of chords or progressions. But it is impossible to agree that the final chord of "*A bird flew screaming*", op. 60, no. 4, is "the mediant" (in any case, he means submediant) "seventh chord"; the chord is obviously tonic in function, with the unresolved B flat as "added note" or whatever one likes to call it. In general, the study of final cadences is particularly good.

The chapter entitled "Chronological Development of Grieg's Harmony" is rather perfunctory; the chronological method might have been employed with advantage in the main part of the book; as it is, one does not get a very clear view of Grieg's evolution—though he did evolve.

The conjectural dating of the "*Easter Song*" in the footnote on p. 68 is Miss Astra Desmond's, not the present reviewer's.

Die Handschrift A.R. 940/41 der Proske-Bibliothek zu Regensburg. Ein Beitrag zur Musikgeschichte im zweiten Drittel des 16. Jahrhunderts. By Wilfried Brennecke. (Schriften des Landesinstituts für Musikforschung Kiel, Band 1.) Pp. 150 + musical appendix. Bärenreiter-Verlag (Kassel and Basle). 1953.

The manuscript examined in this monograph consists of the five part-books of a collection of music copied by a Lutheran student, Wolfgang Küffer, at Wittenberg and Regensburg probably during the years 1557-9. Like the contemporary Mulliner Book, it presents a choice from the best music of the day made for personal use. Discovered by Proske more than a hundred years ago and known to Eitner and other musicologists who have dipped into it or described it, the manuscript is now for the first time critically examined and described in full. Brennecke has been able to supply a great number of concordances, and he uses the manuscript as a species of lens for the examination of the general musical output of a not too well known period.

The manuscript includes 314 religious and secular compositions on Latin, German, French and Italian texts, by far the greater number in four parts, but some in three, five, two or six. All appear to date from the period 1500-1555. Despite the lack of plan—the pieces were evidently copied by Küffer according to his taste, needs or opportunities at a given time—Brennecke discerns six main groups:

- (1) A Mass, motets, *chansons* and *Lieder* in no particular order (nos. 1-77).
- (2) An "instrumental" group, mostly without words: Latin, German, French and Italian pieces mixed higgledy-piggledy, but with *chansons* and madrigals predominating (nos. 78-160).
- (3) Motets, *Lieder* (including a group of Christmas songs) and two *chansons* (nos. 161-202).
- (4) Two series of madrigals alternating with two series of big motets, plus a single *chanson* (nos. 203-239).
- (5) German songs and a motet (nos. 240-262).
- (6) Predominantly big motets, with a few songs (no. 263 to end).

These include nearly a hundred *unica* or little known compositions—such as the Mass “*C’est à grand tort*” by Eberhardus Vicinus (on Claudin de Sermisy’s *chanson*) which opens the manuscript—and Brennecke usefully gives the incipits of all parts of all these in an appendix. But it is clear that Küffer also copied freely from such publications as Rhau’s *Symphoniae iucundae*, Petreus’ *Selectissimarum muletatum . . . Liber I*, and the third, fifth and sixth books of Moderne’s *Paragon des Chansons*; works issued by Susato at Antwerp and Montanus at Nuremberg are laid under particularly heavy contribution.

Of the *unica*, the most important are two five-part motets by Clemens non papa (“*Carole magnus eras*”—in honour of the Emperor Karl V) and Jachet (“*Orabat Jesum mulier Cananaea*”); but most are by minor or quite insignificant masters, probably from Wittenberg or Regensburg: Joh. Galliculus, Heinrich Faber, Joh. Keutzenhoff, Georg Hemmerley (Malleolus), Eberhard Vicinus and others. On the other hand, Küffer also copied a number of well-known pieces; Arcadelt’s “*Il bianco e dolce cigno*” actually appears twice.

One of the most interesting fields which Brennecke has sought to illuminate is the transition at this period from true liturgical motet-composition to a more aesthetically conditioned type of motet with freer range of gospel and psalm texts and on freely invented, non-Gregorian themes. If we may take Küffer’s chance selection as a representative sample, it appears that whereas compositions on traditional liturgical melodies now constituted only a small minority, the texts were still drawn mainly from the liturgy with response and antiphon settings still outnumbering the more “modern” psalm and gospel motets. On the same basis Brennecke is able to show fairly convincingly that the “refrain motet”, in the form AB/CB, so popular during this period between Josquin and Palestrina, was shaped by the liturgical pattern *responsorium-repetenda-versus-repetenda*, not primarily by a sense of musical form, though as Besseler has pointed out (*Musik des Mittelalters und der Renaissance*, p. 253) the “rationality and transparency of structure” may have contributed to the special popularity of the “refrain motet” with the French followers of Josquin.

G. A.

UP AND DOWN THE GARDEN PATH

An Anatomy of Ballet. By Fernau Hall. Pp. 463. (Melrose.) 1953. 30s.

Most modern books on Ballet are bores because their authors are simply regurgitating what has been better said by far better writers about the same works. Mr. Hall is no bore; he stimulates even as he irritates, for he not only dissects the large amount of dancing he has witnessed, he discusses thoroughly many ballets, dancers and choreographers he can never have seen. But perhaps I fail to identify him correctly and he is, in fact, some connoisseur aged 98 who has had time and wealth enough to roam the five continents looking at theatre dancing for the past 80 years? In a book of this sort the author must make crystal-clear whether a particular event or person is something he knows at first hand, or is something which (like the rest of us interested) he knows only from talk, reading, and examining pictures and photographs. At no point is this difference made clear; anyone ignorant of Ballet reading this book ten years hence might well think it the product of a man who had been everywhere, seen everything, and talked with everyone connected with Ballet since 1875.

Once this point is clear we can read on avidly, for the author cares about his subject and has looked with shrewd eyes at many things. The essence of his analytical study is the continuing growth of that curious science of Choreography—i.e. the means of creating dance imagery out of moving bodies, costumes, scenery, music and a scenario. Choreography has no observed rules and formulas, and is never taught (all tradition-minded people inside Ballet are strictly against teaching its elements; to them it is a mystical condition of inspiration). But actual ballets, the set order of steps, duration, quality, *tempi*, etc., are as indefinite as the craft of choreography; they are passed down by direct demonstration once the actual choreographer has died (or, living, has forgotten them).

They exist only *in vacuo*—which seems perhaps a pointed way of saying that between performances they live only in the imaginations of those who teach or dance them. For instance: Pavlova was known to insert a favourite number, from Delibes' *Sylvia pizzicato*, into a quite different ballet; any work unprotected by the Sacred-Cow label of "classic" is frequently cut, rearranged, added to; ballerinas in one company will omit or include favourite dance passages in different performances of the same ballet; inside seven years we have seen here four versions of the so-called *Black Swan pas-de-deux*. . . . Where, in fact, does choreography begin? And where, therefore, does the historian of choreography's directionless and turgid development begin?

The divisions here are quite arbitrary; a prelude sketches in some (but not all) of the larger events in European stage dancing down to 1875; from 1875 to 1929 is a *Renaissance*; the period since is *The Present*. *Renaissance* and *Present* are dealt with as a historical narration, then as a series of Types of Choreography, then as Types of Ballet Company. Each school, each company, each big personality, is cut down (or built up) to fit somewhere into the classifications—which, inevitably, turn out to be biased towards the author's elaborately personal philosophy of ballet. As we emerge from the last page, not unduly scarred by the quarter-of-a-million words, we realize that the unrationalized prejudices disclosed are about on a par with the "crushes" and "hates" recorded in a schoolgirl's secret diary.

The field is so vast that the author inevitably hits off some excellent comments amidst the general atmosphere of horse-flogging; he is adept at luring choreographers and dancers (both living and dead) on to his psychiatrist's couch, where he diagnoses with a comprehensiveness worthy of Groucho Marx. His subsequent deep analysis of the clients is also Marxian, combining the ruthlessness of Groucho with a slight overtone of Karl. The result is the presentation of a highly personal book on what has happened to Ballet since 1875, what is happening now, and some brilliant guesses (and some lurid miscalculations) about why it is happening.

Nevertheless, the author is fifty times better equipped to discuss the subject than the generality of other balletographers; he displays remarkably few errors of fact in a vast catalogue of names and dates and titles; he has tried to explain—to himself if not quite satisfactorily to us—what have been the forces, fashions, loves and hates, business problems, power-struggles, the envies, jealousies and bitches, which have moulded Ballet into the curious shapes it now assumes in the middle of the twentieth century. He could with profit have developed his shrewd observations on the incidence, influence and infectiousness of homosexuality in Ballet during the past fifty years. He might equally profitably have pursued his hypothesis (a sound one) that Ballet and Modern Dance *must* support one another in order to survive the next hundred years. In fact here is no *Anatomy of Ballet* but an *Anatomy of The Author's* honest, passionate and grossly prejudiced Attitude to Ballet—a garden full of growing things, weeds and dead wood tangled with bright blossoms, luscious berries, sour crabs, delicate roses and putrid *fungi* all mixed together—and at the bottom of the garden there are many fairies, though the author has not made clear which are good and which bad for the art of Ballet in our time.

A. V. C.

The Music Masters: The Twentieth Century. Edited by A. L. Bacharach. Pp. 423. (Casell.) 1954. 25s.

This volume is the fourth and last in a well-known series of brief biographies of composers written by various authors. In deciding to bring his collection up to date the editor has vastly increased his own responsibilities: history had made plain who should be included in the earlier volumes, but when he turns to his contemporaries it is Mr. Bacharach who must decide which of them are really memorable. History has not yet given its verdict: the race is not over. The difficulties confronting the editor become apparent if one wonders how many winners he would have picked if he had been living in the eighteenth century. Might he not have chosen Telemann and missed J. S. Bach, or

Buononcini and not Handel, Piccinni and not Gluck? He would have backed Alessandro Scarlatti, but what about Domenico?—and could he have resisted a flutter on Molter with his 169 Symphonies, or the equally prolific Graupner? Our twentieth-century Mr. Bacharach deserves to be lucky with some of his selections—he has chosen fifty-four composers (against never more than thirty-eight in the preceding volumes), an average of one music master a year. If he is an accurate tipster and if only we can keep it up we should have a hundred by the turn of the century, and a hundred music masters would be a great improvement on the miserable records set up in the last four or five centuries. Some of them, it must be confessed, *look* rather like non-starters (to pursue this inelegant metaphor): Järnefelt, Palmgren, Lekeu for example. (Lekeu has got into the wrong race of course: he died in 1894.) But in spite of the fifty-four one still feels rather anxious for Mr. Bacharach: surely he should have had something on Arthur Bliss, Edmund Rubbra, Luigi Dallapiccola, Frank Martin, Erik Satie, Goffredo Petrassi, Peter Warlock—to name only a random few?

The editor explains that some composers have had to be omitted because of "an absence of sufficient biographical material" and because they "seem to have lived in an impenetrable cloud of modest un-notoriety". As a matter of fact, many of the composers who *have* been included have led quite unexciting lives. Edward Lockspeiser, for example, points out that "Dukas' career is one of the least spectacular among those of the composers of his period"; H. G. Sear says roundly of Hindemith that "the work is the man" and the late Hubert Foss of Coleridge-Taylor that "a less eventful life has fallen to the lot of few composers". In most of the essays there is a disconcerting uniformity, as though their authors have been presented with a giant questionnaire to fill in and then to write up. Father's full name; Mother's maiden name; Father's occupation; Were parents musical?; Date and place of birth; Name of first teacher The frequent failure of modern composers to be spectacular may, one fears, disappoint Mr. Bacharach's "ordinary listener who, having heard some work on the air, on a record or in the concert hall, says, 'I wonder what sort of a chap so-and-so was, whose composition I have just heard' ". Mr. Bacharach maintains that it is a matter of opinion whether a series of books designed to answer this question was worth undertaking: this is too naïve. Quite obviously it was *worth* it in one sense, as one can tell from the large sales of these volumes. Let us hope that it will also be worth it in the sense that that "ordinary listener"—poor, faceless moron—may be encouraged to ask a more intelligent question after his next concert.

Nevertheless, the study of a composer's life, though merely a vulgar curiosity if undertaken for its own sake, may often be an aid to the understanding of his works. Some of the answers the ordinary listener gets are a good deal better than he deserves. Martin Cooper, for example, takes Berg's life and ideas as a point of departure for a necessarily brief but informative commentary on his works. He does the same in his essays on Ravel and Skryabin, and so does Rollo H. Myers on Roussel and Arthur Hutchings on Honegger. Studies such as these show *The Music Masters* at its very best. At its worst it descends to lists of dates and facts distended by verbiage. The presence of a piano "in the Grechaninovs' parlour inspired our subject to try conclusions upon it with his index finger. Having succeeded in multiplying this humble medium by five, and having in due course reached ambidexterity, he became satisfied that he had something to express . . ." Some of the writing is lamentable:—

"Through his infancy and boyhood, while he was a student and on until the time, after he was an established figure in the musical world, when Hungarian nationalism also had been brought to the fore in that world (by the efforts, above all, of such men as Bartók and Kodály) to the Hungarian patronymic of Dohnányi were liable to be added, in at any rate most parts of that world, the Germanic labels 'Ernst von' ".

If the "ordinary listener" is disappointed by the ordinariness of so many composers' lives, he will find some compensating interest in Mr. Ralph Wood's verbal Chinese puzzles. Here is another horror for him to sort out:—

"Rather than triumphantly finding consistency, parallels, manifestations of the one underlying character, in the diverse assortment of interests and activities that usually make up a man's life, in Pijper's we are confronted by a basic, perpetual, dominating feature or two, of

which all that he ever did and was seems merely a conjunct, and not at all diverse, series of aspects. From that handful of mental and physical facts that constituted William Pijper as a person, as a separate, isolated materialisation of—shall we call it?—the Life Force making its appearance on 8th September, 1894, and ceasing to exist on 18th March, 1947, they almost, the things he did and said, his ambitions and his achievements, appear to be mere offshoots, inevitable but incidental”.

That will teach him to stop nosing into the lives of composers!

E. T.

ENGLISH AND GERMAN FOLK-SONG

English Folk-Song. Some Conclusions. By Cecil Sharp (1907): revised by Maud Karpeles, with an appreciation by Ralph Vaughan Williams. Pp. xxi + 143. (Methuen.) 1954. 21s.

Deutsche Volkslieder mit ihrem Melodien. Herausgegeben von Deutsche Volksliedarchiv. Dritte Band: Balladen. (Dritte Teil, Zweite Hälfte.) (Walter de Gruyter.) 1954.

These two books are both concerned with folk-song; they thus possess a fundamental kinship with one another. Both are the outcome of research; research, moreover, which in each case reveals the indefatigable work and enthusiasm of one man, of Cecil Sharp in England and John Meier in Germany. But comparisons cannot be pressed further. Indeed in most respects one is drawn to contrast rather than to compare. Sharp's book is addressed to all who are interested in the subject, and one can read it with ease and enjoyment whether, to begin with, one knows much or nothing about folk-song. But the German "Balladen" is pre-eminently a work of reference. The research which has gone to the making of this book (which is, in fact, only one volume of a series) is a piece of pure scholarship. The books are, therefore, utterly different in aim and scope as well as in fact. The difference is almost inevitable; for although England and Germany both possess a great folk-song inheritance, the place of folk-song in the musical life of the two nations has been very different. In England, even the existence of folk music was unknown until a few musicians, chief among whom was Cecil Sharp, started collecting and investigating at the turn of the century. But in Germany—a more consistently musically-conscious nation—folk-song has always been acknowledged; so that the songs themselves have not had to be discovered, only their sources and history. When Sharp followed up his explorations with his book in 1907, English folk-song needed justification as well as advertisement. He sought, therefore, not only to present the facts but to preach the cause of folk-song, and the book includes a plea for its inclusion in the musical curriculum of schools. The German scholars who contributed to the *Deutsche Volkslieder* series, on the contrary, worked solely in the interests of scholarship, and their documentations have been carried out accordingly, with the thoroughness and precision which has come to be expected of German research.

The complete *Deutsche Volkslieder mit ihrem Melodien* (1928-1954) is divided into three main sections, of which the Balladen is the last. This itself is subdivided into six parts, and the book under review is the last of these. The whole is thus of colossal dimension. The task was undertaken by the Deutsche Volksliedarchiv; but the great mind behind the work was that of John Meier (of the University of Freiburg) who died last year at the age of eighty-eight. Meier was the foremost authority on German folk-song; for thirty-eight years he was President of the "Verband deutscher Vereine für Volkskunde", and the Director of the Deutsche Volksliedarchiv from its foundation in 1914 until his death. These volumes are largely the result of his personal research, though he has been helped by numerous colleagues, chief among whom are Erich Seeman (who contributed some of the literary analyses) and Walter Miora (who was responsible for some of the musical ones). The twelve ballads in this particular volume are analysed according to the following procedure:—

The poem itself is first quoted in all its extant forms (many, as would be expected, are in dialect); the story is then re-told, difference of detail between one version and another

being noted; after that the sources of the different versions are listed, and the collections or manuscripts where they have appeared are given, with dates. Further observations are made about the texts, especially where they are in part derived from foreign countries or from other ballads. After the literary analysis a parallel study is made of the melodies. The tunes are grouped and quoted beneath one another so as to facilitate comparison; and additional notes are given to point out individual features—where tunes are related only *qua* type and not *qua* variant, where tunes might have been borne upon by religious words and Gregorian chant, where they show distinct Scandinavian tendencies—and so on. The lay-out, the clarity, thoroughness and veracity of this piece of research are indubitably fine.

Cecil Sharp uses a completely different method of presenting his facts. His book is a straightforward account of folk-song as far as it had been discovered in 1907. Starting with a description of the social *milieu* in which folk-song developed and thrived, it proceeds with a *résumé* of the essential characteristics of folk-song, showing the way in which variants came to exist, analysing the modes as they are used in folk-song, commenting upon the appropriate harmonization of modal melody, and ending with some speculations as to the possible impact of folk-song upon the musical life of the nation.

One of the most interesting parts of the book is that in which Sharp looks forward to the future of English folk-song—for what to him was the future is now very largely our past. Sharp, it would seem, did not expect folk-song to impinge substantially upon large-scale composition. The most that he hoped for was that the knowledge and love of folk-song would make England a country more musically aware. It has done far more than this. It has directly inspired a considerable body of work. (It is worth noting that not even Vaughan Williams' four-part arrangements of "Five English Folk-Songs", 1913, had appeared when Sharp wrote this book, still less his later and more characteristic arrangements and works such as *Sir John in Love*, *Five Variants on "Dives and Lazarus"* and the *Incidental Music to The Mayor of Casterbridge*.) Beyond this, it has had an indirect repercussion upon musical styles generally. It has, for example, engendered a regard for pure melody as opposed to melody of harmonic propagation; it has created an interest in modes and tonal systems other than those of the orthodox major and minor, and has encouraged the use of ambiguous, insecure or undefined tonalities.

Reading Sharp's book, one is filled with admiration for his work. At the same time, one realizes how imperative it is now for English folk-song to undergo a greater structural analysis than that which Sharp felt it necessary to make in 1907, and a classification of works which have been directly inspired by folk-song. The new edition of this book will, it is hoped, provoke such an undertaking.

E. P.

Neue Schubert-Dokumente. By Otto Erich Deutsch. Pp. 40. Off-print from the *Schweizerische Musikzeitung*: 93 Jahrgang, nos. 9, 10, 11 and 12. (Hug & Co., Zürich.) 1954.

Biographical trends interest no one, but they are unmistakable, and seem to be governed by an inner law of their own whereby the style of biography which satisfied one generation is found completely uncongenial to the next. It seems impossible to us of the mid-twentieth century that our Victorian ancestors could have tolerated the minimum of documentation and maximum of anecdote which all too often passed, in their day, for musical biography. Gossip and hearsay and sub-scandal, accepted with surprising credulity by the biographers, were introduced into their pages and given the same *imprimatur* as the authentic letters, the critical notices of contemporaries, the descriptions of musical works, or the essential dates such as those of marriage or publication of early works (but the authors seldom bothered to give these at all).

Letters have been mentioned: here we present-day readers might feel a real cause for grumbling. The suppressions in the text, the alterations, the mis-translations, the using of short extracts torn from their context; the indifference as to whether exact dates,

places of dispatch, even names of recipients, are given! To us of a scientific age, this arbitrary handling of such important sources as a musician's own letters seems unbelievable—at least, unbelievably off-hand and superficial.

The care, the fervour almost, with which we present the documents of a composer's life to-day, furnishes biographies which are at the opposite pole from those of the preceding century. Future generations may consider that we were over-careful in our assiduous collection of all the *trivia*, all the records, all the penetrations into the last, most intimate *arcana* of our biographical subject, but we can, at any rate, plead in self-defence that it is easier to omit from a superfluity of facts than to eke out a scarcity of them.

Amongst composers who have suffered a great deal from anecdotal dressings Schubert has suffered much. (Though not the most: that has surely been the lot of Chopin, round whose life—and particularly round whose death—the most blatant lies have gathered.) If Schubert owes the cutting away of barbarous story and stupid legend (think of that one about sleeping in his spectacles to save time in the morning!) to any one man it is to O. E. Deutsch whose name springs at once to mind when biographical documentation is under discussion. His collection and setting out of the Schubert documents are exemplary. The first attempts were in German (1905 and 1913); there followed the full collection of documents, in English, in 1947. The book under review now gives the Germans the originals of all the new documents which appeared for the first time in English (some 180). The documents are thus largely "neu" and not "new": "largely" is a necessary qualification because there are, in fact, three documents in this new German supplement which were not to hand in 1947 for *Schubert: a documentary biography*. The first is another brief extract from Schumann's diary of 13th August, 1828, dealing interestingly with the C major *Fantasia*, op. 15. The second is short and in Italian, although no detailed knowledge of the language is necessary to understand it:

Io qui sottoscritto sono contento che il Sig^r. Schubert compositore mi dedichi le sue tre ariette per Piano-forte.

Luigi Lablache. Vienna 30 Apr^ele, 1827.

Lablache is here accepting the dedication of the three songs to Italian texts which Schubert composed for him in 1827 and published as op. 83. It does not say much for the taste and discrimination of the great Italian bass that, although we can keep an eye fairly closely on him during the course of the nineteenth century, there is no record of his taking any further notice of these songs.

The third document in this German supplement not to be found in the English edition is the longest and most important. It is a letter from Josef Doppler in Vienna sent to Schubert on 8th October, 1818, while the composer was still the resident music-master in the establishment of Count Johann Esterházy at Zseliz in Hungary. The letter was catalogued in the Vienna Schubert Exhibition of 1897 and stated to be in the possession of the Vienna "Stadtbibliothek". By 1912 it had disappeared, and its re-appearance is due to a discovery of Deutsch's in the posthumous papers of Ferdinand Luib. A copy of Doppler's letter was found in a fragmentary MS. called "Austrian Musical Partheon" (*sic*). Doppler is chiefly known to English readers because, in answer to Sir George Grove's question: "Did you know Schubert?" he replied: "Know him? I was present at his christening!" His letter, briefly summarized, first complains of Schubert's silence, then informs him that his overture to *Claudine von Villa Bella* cannot be given because of the difficulties in the oboe and bassoon parts, goes on to give him a commission from Herr v. Blahetka who asks for a "Rondo Brillant" for the piano to be performed by his daughter Leopoldine, and concludes by mentioning that Blahetka is writing a Biblical Oratorio (two acts are ready) which Schubert, when it is finished, may care to set to music. Leopoldine Blahetka (b. 1810) was then making her name as an infant prodigy. She re-occurs in later musical biography since Chopin, visiting Vienna in the year following Schubert's death, is supposed to have fallen in love with her. Schubert fulfilled neither of these Blahetka projects.

There is a small error in the note on Seidl's letter to Schubert of 1st July, 1824 (p. 21): Benedikt Neubart must change sex as well as spelling—it should be Benedicte Naubert.

Nineteenth Century Piano Music. By Kathleen Dale. Pp. 320. (Oxford University Press.) 1954. 21s.

Wagner's dictum—that music is kept alive by the score on the domestic piano—has surely, in this era of recorded and broadcast music, lost almost all its force. Those middle-aged musicians amongst us remember the days of our exploratory youth as ones in which the only way of getting really familiar with the symphonies and quartets of the masters, from Haydn to Brahms, was to play them in piano duet arrangements; and we can only gasp with envy at the youngster of to-day, who has the chance of playing those works in recorded versions as often as, and whenever, he wishes; and more than that: of weighing the merits, one against the other, of the various interpretations of the world's great conductors and performers. We console ourselves, naturally, by clinging to the belief that our way—the hard way—produced deeper and more profitable impressions. But the result of this easy access is that piano duet arrangements have largely disappeared, and with that disappearance there is a corresponding decline in the domestic cultivation of piano duet playing.

Unhappily, it does not stop at that, for there is an associated decline of piano solo playing as well, to which several factors contribute. There are the ever-present loud-speaker and gramophone of course; but also the usual reaction of one century against the likes and dislikes of the preceding one. If this growing neglect of the piano in the home means that there is a parallel tendency to leave unexplored the vast treasury of nineteenth-century piano music, it is to be deplored, and anything which attempts to call a halt to such an undesirable state of affairs is welcome.

Mrs. Kathleen Dale, in her book, *Nineteenth Century Piano Music*, makes such an attempt. She has written a full and detailed commentary on the piano literature of that century and it is the work of a thorough, all-round musician. This is obvious in her writing, for she approaches the work of that period as a pianist, as a scholar, as a lover. We are led—to give an example—to the music of a particular composer by way of his technical resources. Here are her words on Liszt's *Weinen*, *Klagen* variations:

The theme in F minor, a line of semitones descending from F to C and returning direct to F, is short and distinctively chromatic in character. Its ceaseless repetition could easily conduce to monotony were it not for Liszt's inexhaustible resource in submitting it to changes in accentuation, tonality and pitch and in decorating with a wealth of effective figuration. The whole piece is fascinatingly interesting to the player.

Then after a breath and a step or two forwards we find ourselves coming up to the same composer from a different—this time an emotional—direction:

... four pieces with descriptive titles: *Nuages gris* (Grey clouds) (1881), *Sinistre* (Disaster), *La lugubre gondola* (The funeral gondola) (in two separate versions, 1882) and *Richard Wagner—Venezia*, which was composed after Wagner's death at Venice in 1883. All are heavy with a grief that strives for expression in fragments of melody running in severe plain octaves or desolate unison, weird hollow-sounding chords and ominous tremolandos deep in the bass. The musical atmosphere is tense with fore-boding as the composer seems to grope his way towards a new and terrible realm of sound.

This is excellent: by the time we have finished with Liszt, say, we have obtained an all-round view of him and his piano music in a new and fresh way. And it is all done without tears. We are left, after reading Mrs. Dale's pages, with an uncontrollable urge to get up, go to the piano, play, and enjoy all over again, this music. The music of Mendelssohn, Grieg, Liszt and Tchaikovsky! It almost requires courage to-day to express a fondness for such unfashionable composers working in the least fashionable of *media*.

Mrs. Dale considers the output of each of the major, and a goodly number of minor figures of that "Romantic" century by categories, so that we are also given an account of the evolution or elaboration or decay of the various musical forms which stimulated the nineteenth-century composers' production for the piano. Bagatelles, impromptus, nocturnes, studies, dance-forms—all these are expounded delightfully besides the bigger and more enduring forms such as the sonata and the set of variations. An illustration of Mrs. Dale's handling of these miniature forms can be found in her words on Grieg:

Fresh aspects of Grieg's art of musical landscape-painting are displayed in the plashing "Brooklet", op. 62, no. 4, which, like the earlier "Butterfly", is composed throughout in busy semiquavers, but makes an entirely different effect by the more percussive style of the finger-work; and "Summer Evening", op. 71, no. 2, in which the magic stillness depicted by the luminous harmonies is emphasized by periodic cascades of semiquavers in quivering broken fourths.

In her summaries of the historical-critical background of these forms Mrs. Dale is not always above criticism, perhaps because such summaries are only incidental to the main purpose of the book. When she says

In a few words: romantic music relies to a large extent upon assistance from philosophical concepts, literary or pictorial sources. Classical music makes its effect by musical means alone. . . .

one feels that the over-simplification of the issue is so great as to distort it altogether. How else—but by musical means—can Romantic music make *its* effect? Are there no philosophical concepts, literary or pictorial sources, in Classical music?

But Mrs. Dale's approach, in general, is eminently sane; no hobby-horses prance, no bonnet-bees buzz, in her pages. The temptingly controversial topics associated with the piano music of Beethoven, Chopin or Grieg are not touched upon. This adds both to the authority and to the permanence of her book, although it may detract, a little, from the readability of her pages: the reader is never provoked into disagreement with—nor jarred by the novelty of—her thought. She considers fairly and fully all that is significant in the century's production for the piano, and "fairly" means, too often, "leniently". One may utter the small criticism that such an attitude produces a lack of distinction. Her aims in the book may make it difficult, perhaps, but there should surely have been, in the case of Weber for instance, or Field, an attempt made to distinguish between the almost negligible *compositions* and the more important *composer*: in other words, between the musical, and the historical, significance of such composers. But too much space and a too generous appraisal are given to the music.

On the giants of the century—Beethoven, Schubert, Chopin and Brahms—her careful analysis and inference produce pages which repay the most attentive reading. Whether on Beethoven's rhythmic and metrical vitality, on Schubert's keyboard writing, or on Chopin's thematic metamorphoses, her remarks are sound and to the point. And her examination of the Brahms *Intermezzi* and *Capriccii* (opp. 76, 116-118) with its revelation of the effects of displaced accentuation and harmonic ellipsis on the composer's music—effects quite undesirable as Mrs. Dale shows—is masterly. But then, why does she finally relent, and rob her telling pages of their sting?

The book is subtitled "A Handbook for Pianists". It is to be sincerely hoped that Mrs. Dale is not over-estimating the desires of most of our pianists, the domestic as well as the concert varieties, to improve their *musical* understanding of the works they play. We could all, no doubt, sit on the ground and tell sad tales of the historical and scholastic apparatus of the pianists personally known to us. One can only hope that the splendid "Handbook" which Mrs. Dale has written will not entirely escape the notice of those for whom it is intended, and that it will be enabled to make its contribution to the quality as well as to the quantity of future performances of piano music.

M. J. E. B.

Reviews of Music

Masterpieces of Music before 1750, an Anthology of musical examples from Gregorian Chant to J. S. Bach. Compiled and edited by Carl Parrish and John F. Ohl. (Faber.) 1952. 18s.

This collection of fifty pieces has been compiled for students and teachers of musical history by two American professors. The editors have done their work with great care; the music is very clearly printed and each item is provided with a short introductory note

and an analysis intended to direct the student towards intelligent study. The editors deserve commendation for giving no references to gramophone records. They evidently hold the view that listening to records is only a superficial form of study; they insist that students should sing and play these examples themselves. For this reason they have selected pieces which are all fairly easy of execution and have set them out so that they are as easy as possible to read. They have also avoided including pieces that are well known, such as *Sumer is icumen in*, and accessible in many other books and anthologies of old music. This explains their choice of examples. It is no easy task to select fifty items and no more to cover eight hundred years of musical practice; the reader must not complain of skimpy fare, for the publishers have provided him with a generous feast for what is nowadays a fairly cheap price.

The editors' view of musical history is conventional and obviously German in the main, although we must gratefully acknowledge that English composers have by no means been ignored. The collection is rather overweighted on the mediaeval side and sacred music is treated as if it were more important than secular. The sacred music too is predominantly Roman Catholic; Protestant church music is represented only by four examples of J. S. Bach. The analytical notes might well have been longer; they are very tightly packed and sometimes not quite easy to understand, but on the whole they are extremely helpful. What we miss is any sort of general survey of the history of music as an art. The editors exhibit, but do not explain, that curious mediaeval absurdity of chopping up the continuous (and supposedly hallowed) melody of plainsong into short rhythmical patterns, or prolonging its separate notes into static instrumental basses supporting the gay and jiggy counterpoints of Pérotin, though they are careful to mention the fact that Palestrina based his Masses on a form of plainsong which Catholic authority has now condemned as debased and corrupt. The austere and noble interpretations of the vernacular Bible characteristic of the Reformed Churches both German and English are completely ignored.

On the secular side the mediaeval and Renaissance music is very inadequately represented; Benet's *Thyrsis, sleepest thou* was a very happy choice, but the one madrigal of Marenzio is a poor example of his genius. Mediaeval music is so much in fashion nowadays with professional musicologists that the compilers of this anthology have perhaps hardly realized how utterly repellent it is to the ordinary intelligent music-lover, who needs to be drawn gently towards it by specimens that would illustrate its humanity rather than its technical ingenuities. He may well find this book bewildering if he reads it by himself, but it will certainly provide useful illustrations for any really intelligent lecturer.

E. J. D.

Musica Britannica—VII. *Blow: Coronation Anthems and Anthems with Strings*. Edited by Anthony Lewis and Harold Watkins Shaw. Pp. xviii + 115.

VI. *Dowland; Ayres for Four Voices*. Transcribed by E. H. Fellowes. Edited by Thurston Dart and Nigel Fortune. Pp. xv + 115.

Both published for the Royal Musical Association by Stainer & Bell, London, 1953.

The Royal Musical Association continues, quietly but firmly, to obliterate the "land without music" legend. Here are two more volumes, impressive in their musical content, their scholarship and their production. No doubt one of the Editorial Committee's chief problems is the *embarras de richesse* confronting them, and the editors of the Blow volume must have been faced with the same problem on a smaller scale since the third edition of *Grove* lists no less than 110 anthems as well as a number of services. However, though we hope to see more of Blow included in this national collection, the editors have given us several of the finest and most extensive works to be going on with—including "I said in the cutting off of my days", "And I heard a great voice", and the less well-known but magnificent "God spake sometime in visions" for strings and eight-part choir. It was a

good idea to include the coronation anthems of James II and William and Mary more or less *en bloc* ("The Lord God is a sun and shield" has been omitted), otherwise several smaller and slighter but no less characteristic works (e.g. "Let thy hand be strengthened" for four-part choir with an optional organ accompaniment) might have been elbowed out of the way by more ostentatious compositions. One comes away from a study of these anthems marvelling that Blow's strangely uneven technique so rarely impedes the forceful utterance of his tremendous vision.

The editors have added *continuo* parts for organ. These are useful guides, but one suspects they may sometimes be found rather thin in performance. Professor Lewis leaves out the organ *continuo* in several places, recommending that they be treated as *tasto solo*. These omissions are always musically effective, although Blow himself quite frequently provided figuring in such sections and presumably meant the *continuo* to be used. Perhaps a better solution would have been to have added an optional part in small notes. There are one or two slight errors in the *continuo* parts: page 1, bar 3, the quaver in the bass clef should be E; page 10, bar 90, a # is needed before the F in the third beat treble clef; and page 85, bar 152, a ♯ is needed before the A in the treble clef.

Dowland's Ayres are best known as solo songs, as it was in this form that a complete edition of them was published by Dr. Fellowes. Most, however, were arranged as accompanied *part-songs* by Dowland, who clearly envisaged performance by almost any resources available—as the title of the first book (1597), for example, shows: *The First Booke of Songes or Ayres of foure partes with Tableture for the Lute: So made that all the partes together, or either of them severally may be song to the Lute, Orpherian or Viol de gambo*. Four-part ayres are also included from Dowland's second and third books (1600 and 1603) and from *A Pilgrim's Solace* (1612), making a total of 65 songs in the present volume. Dr. Fellowes also published some of these ayres arranged as unaccompanied madrigals, though an unaccompanied performance was probably the one method Dowland never foresaw or intended. The editors, therefore, rightly emphasize that "the present volume contains Dowland's own versions of them as *accompanied* part-songs; it is the first edition to incorporate Dowland's own revisions and corrections of his early songs, found in the later editions of the *First Book of Aires*, and it is the first critical edition of any of the part-songs".

The transcriptions were originally made by Dr. Fellowes who entrusted them to the Editorial Committee of *Musica Britannica*. They have been edited for the present series by Thurston Dart and Nigel Fortune who have provided a terse but informative introduction. The volume is published as a tribute to the memory of Dr. Fellowes, and it is indeed "a fitting memorial to one of the most energetic and influential scholars of the twentieth century".

These two publications are both designed to serve as a basis for performance. A number of alterations have therefore been made as regards barring, clefs, time-signatures, etc., in order to provide scores which would be of practical use to modern musicians who are not musicologists. The nature of such alterations is, however, made clear, and the integrity of the text is ensured by the detailed critical commentaries at the end of each volume.

E. T.

LUTE MUSIC

An Anthology of English Lute Music. Edited by David Lumsden, with a foreword by Thurston Dart. (Schott.) 12s. 6d.

This anthology has been selected and transcribed into staff notation by David Lumsden who is a specialist in the music of the period to which these pieces belong—the early sixteenth century. Until quite recently the lute was regarded by all except the few who played it and the music historians as a rather crude, if attractive relic of a bygone age, and lute music as an undifferentiated part of the whole gamut of sixteenth-century and pre-sixteenth-century music. But now, thanks to research such as Mr. Lumsden's and to the Third Programme which has enabled the listener to hear such music faithfully performed, lute music has been shown to have a specific character and appeal. The repertory of

lute music is a very considerable one, and the largest part of it is English. It is, in fact, more characteristically English than much of the Tudor and Elizabethan vocal music which we have been inclined to claim as our peculiar heritage. In its own day the lute was important as a solo instrument. But it was also used to accompany songs, especially songs of a lyrical nature. And—most interesting perhaps from the point of view of musical history—it was frequently used in consort with other instruments (particularly the bass viol); in this capacity it played a distinct part in the development of Chamber Music.

This volume is concerned only with solo music. The selection is, however, varied, and includes pieces not only of different composers but of different types. It can be seen from this collection how music of this period tended to belong to one of two definite types, that of the formal and metrical dance, and that of the free fantasia which had its roots in choral polyphony. Some of the pieces are, of course, extremely slight, but many possess an intrinsic beauty. To mention one or two specifically—

"Melancholy Galliard" by John Dowland. (no. 6)

"Chromatic Pavana and Galliard" by Peter Philips (nos. 9 & 10), (which possess chromatic elements unexpected in music of so early a period).

"My Lady Hunsdon's Puffe" by John Dowland. (no. 17)

"Walsingham" by Francis Cutting. (no. 25)

"Carmen's Whistle" by Johnson. (no. 26)

Detailed indications are given as to the interpretation of the ornaments. Originally the ornaments were frequently left to the spontaneous inspiration of the performer; Mr. Lumsden has therefore had to use his own discretion in writing many of them in. He has also (as he points out in the appendix) had to decide which version of a piece to use where there are several sources. But Mr. Lumsden is a musician of insight and integrity, and one can rely on his judgment on these points.

The anthology is welcome and valuable—valuable by no means only to lute players and scholars, but to all music lovers who enjoy playing. As Thurston Dart says in his Foreword, the pieces lose little of their splendour if played upon the harpsichord, clavichord, guitar or piano instead of the instrument for which they were written; and in so far as one has heard and can imagine the sound of a lute, it is possible to obtain immense satisfaction and pleasure from playing them, if only to oneself.

E. P.

Correspondence

Dufourstrasse 32,
Zollikon, Switzerland.
4th May, 1954.

To the Editor of THE MUSIC REVIEW.

KŘENEK-OCKEGHEM

SIR,—Mr. Keller's jolly comments (in your February issue) upon Ernst Křenek's new Ockeghem-book have helped me, at last, to find my own place among those "dutiful music-lovers, professional executioners, piecemeal composers and dubious musicologists" who, according to the reviewer are most likely to profit from Křenek's book: for—strange enough—I happened to read it with interest and pleasure!

I surely do admire Mr. Keller's knowledge of the multitude of different spellings of Ockeghem's name; and, for the reviewer's own sake I wished that he would have given us all 39 of them; because this would have been exactly the sort of information which (if elaborated into a good long footnote, endowed with the proper quantity of *cf.*'s and *g.v.*'s) could have kept a poor musician or music-lover (whether dutiful or undutiful) at arm's length from the subject. Thus, one might have succeeded to restore Ockeghem to that "hidden life", that precious sphere of adepts, from which Křenek, so very rudely, tried to tear him.

But, unfortunately, the clock cannot be turned back and it is a fact: the painstaking research work in mediaeval and Renaissance music which Křenek, together with his students, has conducted during many years at Hamline University, USA (publications: *Hamline Studies in Musicology*) has contributed to such an extent to the interest which nowadays also ordinary mortals

begin to take in fifteenth- and sixteenth-century music, that finally Křenek has been commissioned to write "a book on a fifteenth-century composer for the general public"—according to Mr. Keller in itself a monstrosity!

Moreover, the little book which Křenek wrote was to appear in the "Religious composers" series—that is to say: it addresses itself, especially, to readers who would be likely to listen to ancient church music, or perhaps even to take active part in the organization of musical programmes in church-services; without knowing much, if anything, about the technical aspects of music. Still, they have a right to learn something about the man, the mentality, the historical period which produced that music. And this, indeed, is the kind of information which Křenek tries to give to his readers. I think his considerable erudition, his love for the subject matter, his always well pointed style, seem to be good enough equipment for this particular job.

Primarily, Křenek's affinity with the structural aspects of Ockeghem's music helped him to appreciate the fifteenth-century composer; and therefore, in conveying his appreciation to the reader, Křenek cannot dispense altogether with technicalities. If Mr. Keller has been "bored" with Křenek's elementary explanations, the author—one of those artists who, often enough, experienced that they had greatly overestimated the intelligence of the public—may be excused, for once, in underestimating some of his readers. *Errare humanum est*. The reviewer has passed very casually over the "numerous incidental virtues" of Křenek's book; but he has taken great care in pointing out Křenek's slips. His findings are not too convincing.

Mr. Keller, at that "party" which he plans for Křenek, invites him to prove that Gluck's knowledge of counterpoint equalled Bach's. We invite him, in turn, to prove that Gluck's melodies, in structure and expressiveness, equal those of Bach—perhaps the safest meeting place for this game would be a good *kindergarten*. At that same party we shall hum and whistle also a few symmetrical European folk tunes—from "Hänschen klein" to "Frère Jacques"—all by heart. And we hope that Mr. Keller will bring his two assistants along who were needed to unearth his asymmetrical "European" folk songs—two of which were even from the Near East!

This is indeed all very, very funny; but, as a reference to Křenek's book on Ockeghem, it seems to me rather forced and far-fetched.

Yours faithfully,

MICHAEL MANN.

4, Norton Way North,
Letchworth, Herts.
30th May, 1954.

To the Editor of THE MUSIC REVIEW.

TWO INTERPRETATIONS OF MONTEVERDI'S *VESPERS*

SIR,—Hans Nathan's fair-minded and scholarly assessment of the two recent recordings of Monteverdi's *Vespers* (MR, XV/2, May, 1954) makes for enjoyable reading, even if one cannot agree with every line of argument. I am not inclined to discuss here again his critical remarks concerning the order of movements in my edition, nor do I intend to explain anew the reasons for some discrepancies between the published score and the recording. Instead I should like to draw the attention of your readers (including your reviewer) to my letter "Monteverdi", published in MR, XV/1, February, 1954 and also to my article "Editions of Monteverdi's *Vespers* of 1610" which appeared in the correspondence column of *The Gramophone*, May issue, 1954, page 503. Here I propose to discuss only two points at issue which seem to me to arise from a mistaken interpretation of certain textual facts as they appear in the first print.

Nathan takes exception to certain "arbitrary *a cappella* passages" which he locates in both editions, singling out "Laudate pueri" and "Lauda Jerusalem" (L'Oiseau-Lyre) and the "Et Misericordiam" section in the *Magnificat* (Vox) for censure. While I agree with him in the case of "Laudate pueri", containing as it does the composer's remark "*A 8 voci sole nel organo*" in the *Partitura* of the *Basso Continuo*-part-book (a note evidently inserted to prohibit any *a cappella* performance), I think Schrade was strictly within his editorial rights when he decided to arrange parts of the psalm "Lauda Jerusalem" for purely vocal performance. For its B.C. belongs to the expendable type of "*Basso seguente*" which—for fashionable convention's sake only—was frequently added to music of evidently polyphonic conception. This is certainly the case in "Et misericordiam" (from the 7-part *Magnificat*) which in the first print bears the characteristic subtitle "*A 6 voci sole in dialogo*". This is to me a clear indication of its intrinsic *a cappella* conception. If Monteverdi had envisaged an instrumentally accompanied interpretation, he would surely have inserted a remark similar to the one preceding "Laudate pueri". Here again the B.C. part is a "*Basso seguente*", automatically doubling the respective lowest voice of the vocal ensemble. That is to say, its character and function are completely identical with the B.C. parts added to universally acknowledged *a cappella* compositions such as the "*Missa da cappella*" "*In illo tempore*" (1610) and the four-part *Missa da cappella* (published as part of the collection "*Missa a quattro e Salmi* . . ." 1651). The B.C. parts of both works represent a flagrant contradiction of their basically vocal conception, as expressed in their respective titles. In fact, the B.C. of "Et misericordiam" belongs to the same optional type as the one added to the five-part Madrigals of M.B. V. In the reprint of these madrigals in Malipiero's CE these B.C. parts have been

omitted without any indication that the first print of 1605 contained them.¹ Naturally, in a critical edition even clearly redundant *B.C.* parts should be included (cf. the case of Schütz' "*Geistliche Chormusik*", 1648 and the reprint in the CE, Vol. VIII). For that reason I have added a realization of the optional organ part in my edition of the 4-part *Missa* of 1651 (Eulenburg pocket score, no. 982, London, 1952).² But surely a practical performing edition (as represented by my *Vespers* edition of 1949) could dispense with a *B.C.* part, once the decision had been taken—liberally permitted by the composer, as in so many similar case of interchangeable orchestration—not to use it at all in that particular section of the *Magnificat*. I am therefore unable to accept Nathan's verdict that Schrade and myself "created a *cappella* passages at will".

The other comment that surprised me in Nathan's review was his remark that the "*espressivo*", used by the soloists of the Vox recording, had been evidently inspired "by the literal meaning of the words" and that such approach revealed "an erroneous notion". I should have thought such manner of singing deserving of high praise in the case of a work by Monteverdi. I find it difficult to reconcile Nathan's conception of Monteverdi's alleged intention "to combine the sacred texts . . . with the stylized passion and vocal flourishes of a secular, aristocratic art . . ." with the composer's own aesthetic doctrine of 1605/07, sailing under the revolutionary flag of *La Seconda Prattica*. If ever there lived a composer whose music is determined by the "literal meaning of the words", surely it is "*il Claudio divino*" who promulgates his new conception of style with the significant sentence: "The modern composer builds up on the foundations of truth" (preface to *M.B. V*, 1605), and whose brother Giulio Cesare defines the essence of *La Seconda Prattica* as a relationship between text and music in which ". . . l'armonia comandata, e non comandante, e per signora dell' armonia pone l'oratione . . ." (*Dichiaratione . . . Scherzi Musicali*, 1607).

I should like to close this letter with the assurance that I shall look forward to a more specialized study of these problems as foreshadowed in the ultimate paragraph of Hans Nathan's review.

Yours faithfully,

H. F. REDLICH.

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¹ Cf. H. F. Redlich "*Cl. Monteverdi*, Vol. I: *Das Madrigalwerk*", Berlin, 1932, p. 107, note 1 and p. 146, note 1.

² The same Mass appeared in 1948, edited by B. Somma (Edizione de Santis, Roma) as a plain *a cappella* piece, without the slightest editorial note about a missing *B.C.* part. Up to date no reviewer seems to have queried this arbitrary procedure.

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